

THE NEXT MUPPET MOVIE

by

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EXT. TALENT, LIMITED HEADQUARTERS - DAY.

The colossal skyscraper towers over the rest of Los Angeles.

MICK (V.O.)

You know your problem? Do you? You don't trust me.
And buddy, if you can't trust your agent, who can you
trust?

INT. MICK WILKINS' OFFICE - DAY.

On the top floor of the building sits the gigantic office of **MICK WILKINS**, a slick young man dressed in all black business suit. His office matches his outfit, slick black marble walls, black desk, tinted windows to keep out that pesky sunlight.

Whoever he's talking to on the phone is SCREAMING at the top of his/her lungs. Beads of sweat run down Mick's forehead as he talks into a phone headset.

OMINIOUS MUSIC creeps in the background.

MICK (Cont.)

It will happen, it's going to happen, the wheels are
in motion, we have to be patient---

Mick is interrupted by the SCREAMING voice on the phone.

MICK (Cont.)

---I understand, I understand, it's just that---

He wipes sweat from his brow with a silk black hankie as the SCREAMING voice cuts him off again.

MICK (Cont.)

---you're right, I am quite pathetic---

SCREAMING VOICE again interrupts, whatever he says really insults Mick.

MICK (Cont.)

Well now, that was just hurtful. NO. No, don't come
here, I'm working on it, this kinda thing takes time-

MICK'S SECRETARY (On Intercom)

Mr. Wilkins?

MICK

(Into Intercom)

Very busy, Carrol.

MICK'S SECRETARY (On Intercom)

Mr. Brosnan is here.

Mick leaps out of his seat, is even more nervous.

MICK
HE'S HERE? NOW? IN THE BUIDLING?

MICK'S SECRETARY (On Intercom)
Yes, and he seems quite angry.

MICK
(To Person on phone)
Sir? I'm going to have to call you back.

The voice on the other line becomes ENRAGED, as Mick cuts off his call mid-SCREAM, also abruptly cutting off the OMINOUS MUSIC.

MICK
(To Secretary)
Carrol, tell Mr. Brosnan I'm not here...tell him I'm in a meeting, tell him I'm under quarantine, tell him--

A very peeved **PIERCE BROSNAN** storms into the office clutching a copy of *Variety*. He is red in the face and primed to explode.

MICK (Cont.)
---that I always have time for my favorite client!
Pierce! Mr. Brosnan, wonderful to see you!

PIERCE BROSNAN
Did you see the cover of this week's *Variety*?

MICK
No, although I must admit I'm not really much of a reader---

Pierce slams down his copy of *Variety* on Mick's desk, the headline reading **BROSNAN OUT! NEW JAMES BOND TO HIT HOLLYWOOD.**

PIERCE BROSNAN
Mick...you're my agent...did you even try to do anything about this?

MICK
It was out of my hands, the producers had already made their decision---

PIERCE BROSNAN
(Pacing around room)
And when exactly did you plan on telling me?

MICK

I didn't know how to break it to you...I know how much playing Bond means to you, didn't want to bring you down. Forget about that, Bond is peanuts, Bond... Bond who? I have something far better lined up. Three words. POLICE. ACADEMY. EIGHT.

PIERCE BROSNAN

I can get jobs without you, Mick. I've done it for years, you're missing the point...I want to be Bond. James Bond. And the public wants me to be Bond. Best one since Connery, I've been told.

MICK

What can I say? The producers, idiots, they told me they found someone, who in their stupid, stupid opinion is, is better with the ladies...cooler... super suave.

PIERCE BROSNAN

But I'm *Pierce Brosnan*. Who's more suave than me?

MONTAGE/OPENING CREDITS

The typical Bond opening begins, familiar Bond theme plays. Bond walks into the crosshairs again, clutching what looks to be a plunger gun. Only it's not Pierce Brosnan...not Sean Connery...not even George Lazenby. It's **THE GREAT GONZO**, decked out in a tuxedo, looking quiet debonair. He aims the gun, fires a plunger at the crosshairs.

The OPENING CREDITS begin, with traditional Bond imagery, altered to fit their new star. Beautiful women are replaced by chickens in bikinis, for instance. Once the credits end, the scene CUTS TO:

INT. HALLWAY - DAY.

Gonzo, clad in an armani suit, struts down a long dark hallway. He reaches the end of the corridor and approaches an armed **GUARD**. Behind the Guard is a sliding steel door.

GUARD

Please enter nose for identification.

Gonzo complies and sticks his nose in a hole (molded to the shape of his face) in the wall.

Sensors and laser beams scan the nose, the door slides open.

GUARD (Cont.)

Identification confirmed. Welcome, Mr. Bond.

INT. LABORATORY - DAY.

Gonzo enters the Laboratory, as a number of Scientists look up from their work to stare in awe. The Female Scientists bite their lip at the sight of such beefcake.

Gonzo heads for **DR. BUNSEN HONEYDEW** and his faithful assistant **BEAKER**, just as something in Beaker's hands EXPLODES. Gonzo ignores this, heads for Bunsen---

BUNSEN

James! Good to see you again! Look what I've made to aid you in your never-ending battle against the forces of evil...Beaker?

Beaker staggers to his feet, hair smoking, and hands Gonzo a gold pen.

GONZO

(Amazed)

A PEN! DOCTOR, YOU'VE DONE IT AGAIN!

Beaker wanders away.

BUNSEN

Not just a pen, my boy...but a pen that will fire a Poisonous dart when the secret trigger is pulled.

Gonzo fiddles with the pen.

GONZO

Ah-hah! And just where is the secret trigger?

Gonzo presses the tip, causing a dart to fire out the other side, across the room, and into Beaker's backside, who topples over, instantly unconscious.

GONZO (Cont.)

Never mind.

INT. MOVIE THEATER - NIGHT.

Pierce Brosnan sits watching Gonzo's movie in disgust. Mick sits next to him, devouring an enormous tub of popcorn.

PIERCE BROSNAN

They fired me for *that*? Look at him...he's...he's... well, he's not me. I'd never accidentally discharge a pen-dart into someone's buttocks.

MICK

I agree one hundred percent. And not just because you pay me to.

PIERCE BROSNAN

He didn't even say anything clever after firing the pen-dart, like "I guess he got the point", or, or, "The pen is mightier than the sword"...that would have been something.

MICK

Genius.

Suddenly, Gonzo enters the theater, **CAMILLA** on his arm. A gaggle of **ANNOYING REPORTERS** surround him, snapping pictures. He attempts to shoo them away.

GONZO

Please, please...I just came to see my movie...leave us alone for a little while---

REPORTER 1

Gonzo, you and Pamela Anderson, are the rumors true?

Camilla looks at Gonzo.

GONZO

(To Camilla)

We're just good friends.

(To Reporters)

Don't make me pull a Sean Penn.

REPORTER 2

How do you respond to the rumor that you and Lyle Lovett are long lost twin brothers?

GONZO

I warned you.

Gonzo takes out a dog whistle and blows into it. Seconds later, **SWEETUMS** charges into the theater. The Reporters see the behemoth and scurry.

SWEETUMS

Yeah boss?

GONZO

Nothing, nothing. Go back to the limo.

SWEETUMS

Can I play with the window button? Can I? Can I?

GONZO

Sure.

SWEETUMS

Yes! Window goes up! Window goes down! Window goes up...

Sweetums dashes out of the theater. Pierce Brosnan tries to hide his face from Gonzo, but he's already been spotted. Mick, on the other hand, turns his body around so Gonzo can't see him.

GONZO

Oh boy, will you look who it is!

PIERCE BROSNAN

Mick, get me out of here.

Gonzo struts over and extends his hand.

GONZO

Well, if it isn't Roger Moore. Roger, it's a real pleasure.

PIERCE BROSNAN

Brosnan. Pierce Brosnan.

GONZO

Oh.

(Realizing)

OOOOOOOOOh. No hard feelings, huh Pete?

PIERCE BROSNAN

No, none at all. I was just...admiring your work. Kind of a new take on the character, isn't it? Ah well, I guess the public is ready for something different. They've probably had enough of the British, attractive, uh, *human* Bond.

GONZO

Exactly.

(Looks beyond Brosnan)

Mick---Mick Wilkins, is that you?

Mick realizes he's caught and turns around. Pierce looks to him, confused.

PIERCE BROSNAN

Mick, you know Gonzo?

GONZO

Does he know me? I should hope that my agent would know his number one client!

PIERCE BROSNAN

Excuse me...Mick is YOUR agent?

GONZO

Of course, who do you think got me the Bond job? How do you two know each other?

PIERCE BROSNAN

Oh, Mick used to be my agent as well, until he had a nasty accident in a movie theater.

Sweetums runs back into the theater, waving a cellular phone.

SWEETUMS

BOSS! BOSS!

GONZO

Yes Sweetums, you can play with the cigarette lighter.

(To Pierce)

Hired help, huh?

Pierce manages a pained smile.

SWEETUMS

No, it's not that. It's the Frog. You're late for the show again.

PIERCE BROSNAN

What show?

EXT. MUPPET THEATER - NIGHT.

Crowds of people and Muppets alike mob the theater in downtown Los Angeles. The marquee reads "THE MUPPET SHOW...WITH TONIGHT'S GUEST CALISTA FLOCKHEART."

INT. MUPPET THEATER BACKSTAGE - NIGHT.

Absolute mayhem. Muppets scurry, preparing for the show. A **FLAMING MUPPET** runs through on fire, screaming. Objects explode without warning.

FOZZIE BEAR reads his jokes from index cards in a last minute attempt to memorize them.

FOZZIE BEAR

TO get to the other side...to GET to the other side...to get TO the other side...

PEPE runs by, Fozzie grabs him around the neck.

FOZZIE BEAR (Cont.)

Pepe, can you tell me if this joke is funny---

PEPE

Did you write it?

FOZZIE BEAR

Yes.

PEPE

No, it's not.

Pepe scurries away. Fozzie thinks about this, then agrees with the Prawn's opinion and throws away the index card.

LEW ZEALAND passes, throws a boomerang fish. It spins across the room, knocking out **SCOOTER**, and flies back into his hand. He throws it again, waits a beat, but it doesn't return. Scratching his head, he sulks off.

FLOYD arrives, holding **ANIMAL** on a chain.

ANIMAL

HUNGRY...HUNGRY...

FLOYD

No time for dinner, man.

Lew Zealand's fish sails back into view, as Animal catches it his mouth and swallows it.

FLOYD (Cont.)

Happy now?

ANIMAL

SUSHI. HA HA HA.

MISS PIGGY hurries over, her hair still in curlers.

MISS PIGGY

Floyd, have you seen my hairbrush?

FLOYD

Oh yeah...somehow it wound up in the band's dressing room. Imagine that...must have been the rats---

RIZZO approaches to argue.

RIZZO

Hey, I resent---

Animal's growl sends Rizzo away.

FLOYD (Cont.)

Anyway, I gave it to Animal for safekeeping. Animal, give the lady her brush.

Animal coughs up the brush and spits it right into her hand.

CLIFFORD peers out at the audience from behind the curtain.

INT. MAIN STAGE - NIGHT.

An excited audience of Muppets and humans chants and screams for the show to begin. **STATLER** and **WALDORF** watch from their balcony seats.

STATLER

The show's starting late again. Audience is getting angry.

WALDORF

You think they're angry now, wait until the show starts.

The two old-timers enjoy a good laugh.

INT. BACKSTAGE - NIGHT.

Clifford hurries backstage, just in time to see Miss Piggy, in full rage, trying to strangle Animal, with Fozzie and Floyd caught in the middle.

FLOYD

WILL YOU RELAX? THE BRUSH ISN'T EVEN FULLY DIGESTED!

CLIFFORD

Come on now, we don't have time for this. The show was supposed to begin a half-hour ago.

FOZZIE BEAR

So what's the hold up?

The back office door swings open and out storms **KERMIT THE FROG**. He's extremely angry, not saying a word as he walks around.

The entire backstage is quiet, scurrying out of Kermit's way if he comes near. Even the Flaming Muppet is silent. Finally---

CLIFFORD

Boss man, we got ourselves another capacity crowd waiting over an hour for the show to begin. I'm not telling you how to do your job, but---

Kermit shoots Clifford an icy stare.

CLIFFORD (Cont.)

---but nothing. Dang the crowd anyway. Don't know who they think they are.

After a deep sigh, Kermit addresses the group.

KERMIT

It appears that Gonzo, who was scheduled to be our first act tonight, is across town watching his movie for the eightieth time.

JOHNNY FIAMMA
Well, it is quite good.

ANIMAL
SHAKEN NOT STIRRED...SHAKEN NOT STIRRED...

Kermit looks over to Animal. Animal runs behind Floyd.

CRAZY HARRY, clutching sticks of lit dynamite, steps forward.

CRAZY HARRY
Crazy Harry will take Gonzo's place! Problem solved!

KERMIT
Harry, last time I let you on, you blew up half the stage.

CRAZY HARRY
Harry will do better. This time Harry will blow up entire stage.

KERMIT
I'm sorry, no.

A disappointed Harry tosses the lit dynamite behind him.

BOBO THE BEAR holds **VALERIE ECKERT** in a headlock as he drags her in from outside. She's a cheery woman in a green business suit, with a *smiling Kermit* pin. She's also clutching a large portfolio.

BOBO
Boss, this lady claims to know you...she's obviously a crazed fan, I'll call the police---

VALERIE
Kermit, darling, Valerie Eckert, with the network.

Kermit tries to hide his annoyance at her sight.

ON FOZZIE as he turns to Piggy.

FOZZIE BEAR
I could go on first.

MISS PIGGY
The crowd is irate as it is.

BACK TO BOBO as he takes a business card out of Valerie's pocket.

BOBO

"With the network", she says. Okay, *TV Girl*, then how do explain this business card with your name and the network logo? Hm?

VALERIE

The, uh, the network gave them to me when I started, I started working there---

Bobo thinks about this for a beat before releasing her, and attempting to brush off the wrinkles in her suit.

BOBO

Kermit, Valerie Eckert from the Network is here to see you.

VALERIE

(To Kermit)

Just stopping by to see how things are going.

KERMIT

As you can see, running smoothly.

Crazy Harry's dynamite EXPLODES behind Kermit and Valerie, sending random Muppets flying.

VALERIE

Yes yes, listen, I brought over the galleys for the new opening credits...wanted your opinion. Same song and dance number, "It's the Muppet Show, yay", so on and so forth, but with the brand spanking new titles--

Valerie takes a large piece of cardboard out from her portfolio. It says *THE MUPPET SHOW*.

Kermit leans in, reads it. Piggy and Clifford join him.

CLIFFORD

THE MUPPET SHOW.

KERMIT

That's nothing new, really...it's always been called *THE MUPPET SHOW*---

Valerie presents the next card. It says, in even bigger, flashier lettering than the first, "*STARRING KERMIT THE FROG*".

KERMIT (Cont.)

---*Starring Kermit the Frog*. Oh my.

MISS PIGGY

Valerie, dear, what about the rest of---

Valerie turns to the final card. In extremely small lettering, causing Piggy, Clifford and Kermit to REALLY SQUINT to get a proper look, are the words "*---and his friends the Muppetts.*"

CLIFFORD

---and his friends the Muppets.

KERMIT

(To Valerie)

You spelled *Muppet* wrong.

Valerie shrugs as Miss Piggy tries to keep her composure.

MISS PIGGY

Kermie, a word in private, s'il vous plait.

Miss Piggy tries to drag Kermit away just as an annoyed **CALISTA FLOCKHEART** exits her dressing room.

KERMIT

In a second, Piggy.

(To Group)

Look, everybody-it's our very special guest star
CALISTA FLOCKHEART!

The Muppets applaud Calista, as she marches up to Kermit.

CALISTA

Thank you, thank you Muppets. Listen, I hate to complain, but we were supposed to be done with the show by now, and I have reservations at *Miyagi's---*

KERMIT

Yes...and I'm sure we'll be under way in just a few minutes...it's just that our first act isn't here yet and we have to wait---

CALISTA

Well, if it means helping the show, and getting out of here sooner, I'll take his or her or *it's* place, no problem.

KERMIT

No, it's not that simple, you see---

MARY

Kermit, I *INSIST*.

INT. MAIN STAGE - NIGHT.

The crowd goes wild as Kermit comes out to greet them.

THROG and **BEAUREGARD** aim their television cameras at the Frog.

Kermit tries to talk, but he can barely hear himself over the roar of the masses. Kermit waits a beat, though he'd never want to admit it, he actually seems to enjoy it. He raises one hand in the air and the crowd becomes COMPLETELY SILENT.

KERMIT

Hi Ho everybody, and welcome to another--

AUDIENCE MEMBER

KERMIT!

KERMIT

Yes, yes, I'm Kermit thank you. And welcome to another exciting---

SECOND AUDIENCE MEMBER

YOU RULE, KERMIT!

KERMIT

Right. Welcome to another exciting episode of *THE MUPPET SHOW*---

Off-camera, Valerie whistles and holds up the new titles. Kermit shakes his head in disgust, but---

KERMIT (Cont.)

(Disgusted to read)

---Starring Kermit the Frog and his friends the Muppets.

INT. BACKSTAGE - NIGHT.

The other Muppets look to each other in confusion.

INT. MAIN STAGE - NIGHT.

KERMIT (Cont.)

With tonight's very special guest star, CALISTA FLOCKHEART! YAAAAAAAAAAAAAAAAAY!

The Audience hoots and hollers. Statler and Waldorf do the patented Arsenio Hall WOOF WOOF WOOF chant.

KERMIT (Cont.)

For our first act of the evening, Calista will be diving 200 feet headfirst into a vat of cooked oatmeal!

The crowd gasps.

INT. BACKSTAGE - NIGHT.

Floyd holds onto a salivating Animal, as he, **SAM THE EAGLE**, Pepe and Rizzo watch the show.

ANIMAL
OATMEAL...OATMEAL...

FLOYD
Uh-oh...Bad news...Animal can smell it.

SAM THE EAGLE
What, the impending lawsuit?

FLOYD
Worse, man...the oatmeal.

INT. ATOP THE SUPER HIGH DIVING BOARD - NIGHT.

Calista (now clad in a glittery silver tank top and shorts, helmet and red cape) climbs to the top of the board and walks to the edge of the platform.

CALISTA
*I'll take his place, I said. No problem, I said.
Thought it would be singing, or dancing...*

INT. BALCONY - NIGHT.

Statler and Waldorf look on in disbelief.

STATLER
I can't believe she's actually going to do it.

WALDORF
She's going to fall, break her neck and be whisked away to the hospital---and then she won't be able to watch the rest of the show.

STATLER
(After thinking a beat)
Lucky girl.

INT. BACKSTAGE - NIGHT.

Animal is getting more and more hyper.

ANIMAL
OATMEAL! OATMEAL!

FLOYD
Easy, man...after the show we can all go to *DOC HOPPER'S* for some chicken wings, how about that?

With an earth-shattering yell, Animal breaks free of the chains and runs onto the stage, just as Calista dives off the platform.

Animal jumps into the vat, and begins to devour the oatmeal.

Calista screams as she plummets to the ground.

Kermit, Floyd, Sam, Pepe and Rizzo race to grab Animal.

Animal finishes the last of the oatmeal just as Calista lands in the vat with a sickening *THUD*. No oatmeal to cushion her fall.

The audience is silent, as all is quiet, except for Animal letting loose a tremendous burp as he wipes oatmeal from his fur.

Throg looks up from the camera, confused.

KERMIT

Oh dear. Ms. Flockheart? I think she's really hurt.

SAM THE EAGLE

We have just maimed America's sweetheart Calista Flockheart. Do you know what this means?

PEPE

Yep...time for chicken wings!

KERMIT

Calista...Calista...

Kermit helps Calista stagger out of the empty vat.

CALISTA

I'm alright...the floor broke my fall.

KERMIT

She's okay, folks!

Kermit throws his hands in the air in celebration, dropping Calista, who falls back to the ground.

The audience cheers wildly, chanting KERMIT KERMIT.

Sam the Eagle lies down next to a half-conscious Calista, looks her directly in the eye.

SAM THE EAGLE

And for future reference, lawyers would never wear their skirts that high.

EXT. DOC HOPPER'S - NIGHT.

The Electric Mayhem's bus is parked outside the packed eatery.

INT. DOC HOPPER'S - NIGHT.

The Muppets take a bunch of private booths in the corner of the trendy restaurant, celebrating the completion of another show.

Kermit talks with Valerie as **DOCTOR TEETH**, Zoot, Clifford, Rowlf and **JANICE** are having an unplugged jam session in the corner while Animal dances wildly with some Club Kids.

Piggy places her order to a harried **WAITER** as Kermit raises his glass.

KERMIT

Guys, here's to another successful show!

The Muppets look at him, confused.

KERMIT (Cont.)

Guys, here's to another show!

MISS PIGGY

(To Waiter)

---and a side of cole slaw. Make that a bowl of cole slaw. Big bowl. A tub of cole slaw and some fried chicken.

(Looks around)

There aren't any chickens around here that might get offended, are there? An order of fried chicken, and some soup. What kind of soup do you have?

WAITER

Um, clam chowder, tomato, chicken and rice and vegetable---

MISS PIGGY

Yes, I'll have one of each and a cobb salad. No bacon. Oh, and a diet coke.

Kermit checks his wallet to see if he's got enough money.

VALERIE

(To Kermit)

As I was saying, the age of vaudevillian entertainment has come and gone. *THE MUPPET SHOW*'s ratings, while quite impressive for a dog and pony show---

Rowlf and a **MUPPET PONY** look at each other, and thankful for the attention, high-five.

VALERIE (Cont.)

---just aren't what they could be. We need one of one of the Muppets to be the star of the show while the others support him in the background. Way, way in the background. Sorry to say, it's not about the group anymore.

The other Muppets begin to listen in on Valerie's speech. Some, like Piggy, are visibly annoyed. Valerie opens her portfolio, takes out a cards full of graphs and pie charts.

VALERIE (Cont.)

Researchers at the network have singled out Kermit as the Muppet most likely to be the breakout star. He's dashing and sensitive in a non-threatening, heterosexual kind of way. Men want to *be* him, women want to be *with* him.

MISS PIGGY
(Angry)

Which women?

KERMIT

Valerie, I don't think that---

Kermit notices a large hubbub near the entrance of the restaurant. He strains to get a good look---and sees Gonzo (holding an ice pack to his head), surrounded by models, chickens and Mick Wilkins. Sweetums continues to keep reporters at bay.

KERMIT (Cont.)

Would you excuse me, please? I'll be right back.

Kermit makes his way through the crowd, towards Gonzo. Piggy and Valerie follow.

MISS PIGGY
(Whispering)

Kermie, can you believe what that delusional woman said back there?

KERMIT

I know, I know. The Muppets are a team.

MISS PIGGY

I was thinking more of YOU being the breakout performer. What's wrong with a woman being the star of the show? A talented, beautiful, full-figured---

Kermit makes his way to Gonzo, but Sweetums grabs him, picks him up by the collar.

VALERIE

Watch his face, don't touch his face---

SWEETUMS

STAY AWAY FROM---

(Realizes)

---oh, oh, sorry Kermit. How are things, uh, buddy?

Sweetums sets Kermit down. Gonzo finishes telling a story to his new model friends.

GONZO

I'm telling you, those folks at *Planet Hollywood* know how to party, am I right or am I right?

(Notices Kermit)

Kermit! Kermit, babe! There he is!

KERMIT

Gonzo.

(To Models)

Ladies.

(To Chickens)

Chickens.

(Back to Gonzo)

What happened to you tonight? The show---

GONZO

The show?

(Realizes)

Oh, right. The, uh, *THE MUPPET SHOW*. Guess I lost track of time. Ah well, time flies---

Pepe walks by with a plate full of chicken wings.

PEPE

And Calista Flockheart doesn't.

Pepe moves on.

KERMIT

When you decided to make that movie, you said it wouldn't interfere with---

GONZO

(Interrupting)

Sorry...I guess it did kind of get in the way. But all this money and fame are hard to ignore...and look, they let me keep the props.

Gonzo takes out his pen dart and hands it to Kermit.

KERMIT

It's just a pen.

Kermit accidentally fires the pen dart, as the dart soars through the air and embeds itself into Valerie's side. She gasps and falls over.

KERMIT (Cont.)

Back to the problem at hand, you just can't---

GONZO

(Patronizing)
I'm sorry. Won't happen again, promise.

KERMIT
Good. Now, let's go over next week's show---

MICK
Hmmm, now? Gee, now's really not a good time for you, Gonzo.

Mick takes a rolled-up script from his jacket.

MICK (Cont.)
See, just got the script for the next Bond flick, and you really have to start memorizing your lines.

GONZO
Oh. Okay.

KERMIT
(Angry, to Gonzo)
Have you been listening to a word I've---

Miss Piggy, subtly ripping up Valerie's pie charts and graphs, steps forward.

MISS PIGGY
Gonzo, you're letting this fame and fortune thing totally go to your head...I expected better of even you. We are a family, a loving, nurturing unit---

She tears up the last pie chart, tosses it to the ground. Mick looks to the ground, examines said charts.

MICK
(To Piggy)
Funny you should say that, Miss Piggy, because the producers wanted me to offer you a part in the film. Title role, actually. But I guess I'll just tell them the show comes first.

MISS PIGGY
Well now, waitamminute...it won't hurt to take a tiny, itsy bitsy peek...

Gonzo hands her the script.

POV-MISS PIGGY

The camera starts on the script (titled OCTAPIGGY), and then WHIPS around to a desperate Kermit, and then WHIPS BACK to the script.

MISS PIGGY (Cont.)

I do have some vacation time coming up.

Piggy holds up a pie chart, ripped in two.

MISS PIGGY (Cont.)

And, and it is Kermie's show, after all. See?

MICK

There's a limo waiting outside.

Miss Piggy and Gonzo head for the exit---

KERMIT

But...but...

---followed by Gonzo's entourage---

KERMIT (Cont.)

But...but...

---and finally by Mick, who quickly scoops up the pieces of Valerie's pie charts and leaves.

Kermit stands by himself.

KERMIT

(Quietly)

But...but, Piggy---I...I need you...Piggy?

Piggy makes her way back in the restaurant, to Kermit, who's face brightens...

...until Piggy runs by him, stepping over Valerie and to her table, grabs the mounds of food she ordered, runs by Kermit...

MISS PIGGY

(To Kermit)

For the road.

...she kisses Kermit on the cheek, runs out of the restaurant, leaving Kermit alone in the crowded eatery.

INT. KERMIT'S APARTMENT - NIGHT.

Kermit unlocks his apartment door and enters the dark apartment. He throws the keys down on the coffee table and turns on the lights.

A sleeping **ROBIN** is curled up at the end of the couch. We hear ANNOYING SINGING emanating from the television.

Kermit flops down next to Robin, causing him to wake up.

ROBIN

Wha---? Oh, hey Uncle Kermit. Must have fallen asleep watching Ollie.

KERMIT

Ollie?

Robin grabs the remote, turns up the television.

ON TELEVISION

INT. SCHOOLYARD SET - DAY.

We see **OLLIE THE PINK ELEPHANT**, a seven-foot tall googly-eyed muppet-esque creature. He dances about with several **OVERLY HAPPY CHILDREN**.

ROBIN

Ollie the Pink Elephant. Channel seven is showing an all-night marathon. All the kids in school love him, he's supposed to be educational.

OLLIE (On Television)

I can count to five! I can count to five! Buy my stuffed animals! Sharing is good! See my ice show, coming to the downtown Los Angeles area for a limited time! Look both ways before you cross the street!

Kermit looks frightened by it's...obvious lameness.

KERMIT

Did you, did you learn anything from Ollie?

ROBIN

(Thinks)

Nope. No, to be honest I think it actually made me dumber.

INT. APARTMENT LOBBY - NIGHT.

Mick Wilkins enters the lobby to Kermit's building, checks the list of mailboxes, until finding *FROG*, *KERMIT T*. He walks into the elevator, presses a button for a floor; it closes as we CUT BACK TO:

INT. KERMIT'S APARTMENT - NIGHT.

Kermit and Robin stare at Ollie's TV show in confusion/horror.

OLLIE (On TV)

I can count to five! WHOOP! WHOOP! Don't eat candy from strangers! If your parents don't buy you Ollie-

brand clothes then they don't love you and you should run away!

Kermit quickly flips off the television, shudders. The doorbell rings, playing the first few notes of *IT'S NOT EASY BEING GREEN*.

Kermit walks to the door and opens it, still latched. Mick is on the other side.

KERMIT

Can I help you?

(A Beat)

Oh...you're Gonzo's agent.

MICK

Mick Wilkins, *Talent Limited*. Not just Gonzo, either. About a half hour ago I acquired Miss Piggy as well. My card.

Mick hands Kermit his card.

MICK (Cont.)

Can I come in?

Kermit unlatches the door, Mick enters.

KERMIT

If you could wait here one minute, I'm going to put my nephew to bed---

MICK

Absolutely.

Kermit scoops up Robin, heads into one of the bedrooms.

Mick quickly takes a piece of red satin lingerie out of his jacket pocket, shoves it between the cushions of Kermit's couch. He finishes just as Kermit returns.

MICK (Cont.)

You're a busy man, I'll get right to the point. You and your group of Muppets have a show, correct? What's it called?

KERMIT

THE MUPPET SHOW.

(A Beat, Sighing)

Starring Kermit the Frog and his friends the Muppets.

MICK

Yes yes, although I haven't ever seen the program, I've heard it's quite good. Act after act of raw talent...gaggles of Muppets, each with an exciting and unique talent. And Fozzie Bear.

Kermit nods.

MICK (Cont.)

Have you ever considered...well, thinking bigger? Spread the wealth, spin off every Muppet into their own solo project and you'll reap millions, minus my industry standard ten percent. I can make it happen. Let me help you. Let ME help YOU.

KERMIT

Mr. Wilkins...I can't speak for the other Muppets, but I do the show to entertain and bring joy to people of all ages. As for the Muppets going solo... we're a family. We can't just break up and go on our merry way. We have to stick together, or it's just not worth it.

MICK

Oh no?

Mick picks up a recent issue of *PEOPLE* magazine with Gonzo on the cover ("THE SEXIEST WHATEVER ALIVE").

KERMIT

Gonzo? Don't worry about him...as soon as all the fame and fortune and poultry start to dwindle, he'll realize what's really important.

MICK

You think so?

Mick rises, heads for the door.

MICK (Cont.)

Well I'm very sorry we couldn't arrange something, Kermit. Coulda been magic.

KERMIT

Sorry for making you waste your time.

MICK

(Smiling)

Think nothing of it.

Mick leaves.

EXT. APARTMENT COMPLEX - A FEW MINUTES LATER.

Mick exits the building, heads for an oversized black limo. He enters---

INT. THE LIMO - NIGHT.

As Mick climbs in, we see over the shoulder of a **MYSTERIOUS**
FIGURE.

MICK

Just like I expected, the Frog's too noble. Wouldn't
take the bait.

Mick lights a cigar.

MICK (Cont.)

Doesn't change a thing, I planted our little
surprise...and he doesn't speak for the other Muppets,
said so himself. This is far from over.

EXT. APARTMENT COMPLEX - NIGHT.

The limo pulls away as Mick laughs quite menacingly.

DISSOLVE TO:

EXT. LaughWORKS - DAY.

Lines of **PATRONS** form around the block, waiting to get into the
comedy club.

INT. LaughWORKS - DAY.

JON STEWART finishes off another comedy routine to thunderous
applause. In the front row is Fozzie Bear, clapping the loudest.
Two seats behind him is Mick, eyes fixed totally on Fozzie. As
Jon Stewart finishes his set, he heads backstage. Fozzie cuts
off his exit.

FOZZIE BEAR

Mr. Stewart...I'm a big fan. Fozzie Bear, at your
service.

JON STEWART

Thanks. I'll have a lemon-lime spritzer---

FOZZIE BEAR

I'm not the waiter, I perform here...Or I would, but
the owner has a strange policy---

JON STEWART

Have to be human?

FOZZIE BEAR

Have to be funny.

JON STEWART

Well, keep it up. I started out just like you---

FOZZIE BEAR

You were a bear?

JON STEWART

When I started doing stand-up, I got kicked out of every club on both coasts...but did I give up?

FOZZIE BEAR

YES!

JON STEWART

No.

FOZZIE BEAR

NO!

JON STEWART

I kept with it. Keep trying, you'll get there.

FOZZIE BEAR

I sure will! Wanna read one of my new jokes? Took me two days to write.

JON STEWART

Sure, I would love to---

Fozzie hands Jon Stewart an index card. He reads it, as the smile slowly drops from his face.

JON STEWART (Cont.)

Okay, maybe being a comedian isn't for everyone. The world still needs cooks, janitors, gravediggers. There are plenty of options open. I gotta go. Cry. See ya.

Jon Stewart leaves as Mick steps up from behind Fozzie.

MICK

So, you want to play the big clubs, do you?

Startled, Fozzie turns around.

FOZZIE BEAR

Heck, I'll settle for playing the little clubs. If I could only get the break.

MICK

It's not impossible, little gopher. You just gotta want it bad enough. Maybe I can help you. I'm Mick Wilkins, agent to the stars. Where do you work now?

FOZZIE BEAR

I'm on *THE MUPPET SHOW*. Heard of it?

MICK

No, can't say that I have. So, are you the main performer? The number one attraction?

FOZZIE BEAR

No, there are tons of Muppets. And, it really is Kermit's show. Some nights I don't even go on.

MICK

There's your problem. A performer as...*furry* as yourself should have his own show. Come to the address on the back of my card at 7:00 PM and we'll talk.

FOZZIE BEAR

But I have *THE MUPPET SHOW* at seven.

MICK

You just said there are plenty of Muppets. I doubt they'll miss you, probably won't even know you're gone.

EXT. LaughWORKS - DAY.

A triumphant Mick walks out of the club and takes out a glossy black and white photo of the Muppets, and draws a big red X over Fozzie's face.

MICK (Cont.)

That's one.

EXT. TYPICAL SUBURBAN HOME - DAY.

Upbeat, rocking LOUD Music is heard from inside the garage. The *ELECTRIC MAYHEM* tour bus is parked outside.

INT. GARAGE - DAY.

THE ELECTRIC MAYHEM jams inside the garage. Doctor Teeth, Animal, Floyd, Janice, Clifford and Zoot play up a storm, until the juice from the amps overload and the garage blows a fuse.

CLIFFORD

Dang!

Zoot goes to change the fuse as Doctor Teeth lights a match across his gold tooth.

DOCTOR TEETH

That's the third time today, man.

CLIFFORD

Yo yo Teeth, maybe we should save some of our *MUPPET SHOW* money to pay for a real studio for rehearsals.

DOCTOR TEETH

Money's tight as it is, what with food, the tour bus and monthly rentals of assorted groupies and hangers-on.

A bunch of **GROUPIES** and **HANGERS-ON** in the corner mumble to themselves.

FLOYD

There aint nothing wrong with the garage. Kermit says The Stones used this place.

DOCTOR TEETH

For what, an oil change?

Zoot laughs, just as there's a large shock from the fuse box, a small explosion ensues that sends him flying across the room.

He picks himself up, shaking and glowing a light blue.

ZOOT

Whoa...you guys have GOT to try that!

The garage door automatically opens as Mick Wilkins stands at the other side, clutching a garage door opener.

The members of the band look to each other in confusion.

MICK

Man oh man, I could hear you for blocks, you rockers and rollers wail.

DOCTOR TEETH

Are you the landlord? Cause, we got the money, it's just---

MICK

No no, I'm Mick Wilkins, agent to the stars. You're *THE ELECTRIC MAYHEM*, correct?

DOCTOR TEETH

Give the man a CEEG-ar.

MICK

You guys ever think of trying techno? Or rap?

ZOOT

Rap? Not our style, man.

ANIMAL
NINE ONE ONE...NINE ONE ONE...MIND ON MONEY...
MONEY ON MIND.

FLOYD
Most of us, any way.

JANICE
Besides, Kermit says our songs should be upbeat, and
depressing.

MICK
Hey, depressing sells nowadays. Check it out. I
manage Marilyn Manson---

Mick holds up a glossy of **MARILYN MANSON**, clad in black leather.
The Electric Mayhem is impressed.

MICK (Cont.)
Sure he's a big star now, but before I met him he
looked like this.

Mick presents a second glossy, this one of Marilyn Manson sans
makeup, hair slicked back, clad in a barbershop quartet outfit
and worst of all...smiling. The Electric Mayhem gasps and
recoils in fear.

MICK (Cont.)
A little white makeup and black leather and VOILA!
Instant celebrity. You're remarkable, don't get me
wrong...it's just that, well...you could be a little
more now...you read me?

Mick takes out a cigar, and touches it to the still-glowing Zoot.
It lights, as Mick puffs away.

DOCTOR TEETH
Yeah, but before you know it, *now* becomes *then* and
we're right back where we started, dig?

MICK
Maybe if you stopped listening to Kermit and took
some real advice, you wouldn't have to practice in a
garage.

Everyone perks up and listens.

MICK (Cont.)
Got your attention, did I? Good.

EXT. GARAGE - A LITTLE LATER.

Mick leaves the garage, takes out the photo and crosses out each member of the *Electric Mayhem*. He then takes a cellular phone and makes a call.

MICK (Into phone)
It's me. Yeah, I definitely got their attention.
Problem is, they're all loyal to the frog...don't
worry. I have an idea.

INT. RESTUARANT - DAY.

A fish careens through a posh restaurant, knocking over glasses of wine, tripping waiters, until it flies back into the hand of Lew Zealand. Mick sits across from him, embarrassed.

LEW ZEALAND
(Ultra-proud)
Huh? Huh? My daddy taught me.

MICK
(Embarrassed)
Exceptional.

INT. LABORATORY - DAY.

Mick walks around the lab, following Bunsen Honeydew and Beaker.

MICK
Guys, that cameo on the last Bond film was just the
beginning---

BUNSEN
Thank you, Mr. Wilkins, but we're very happy with our
jobs here on the show.

MICK
(Desperate)
You know, I could get you some nitro glycerin. HOT
BOILING ACID.

Bunsen stops dead in his tracks and smiles. Beaker looks
terrified.

EXT. HOLLYWOOD BOWL - DAY.

MICK (V.O.)
Yep, I booked this thing for Yahnni AND John Tesh.
Sold out in a matter of seconds.

INT. HOLLYWOOD BOWL STAGE - DAY.

Mick, **JOHNNY FIAMMA**, **SAL** and Rowlf the Dog stand in the empty stadium.

MICK

So, what's the word, Johnny, Sal, Rowlf...how would you gentlemen like to play here?

JOHNNY FIAMMA

I don't know, Mick. It's kind of empty.

MICK

Well, there'd be people in it. Johnny, you could sing, Rowlf, accompany him on piano, and Sal...

(A Beat)

...you do...monkey things.

Rowlf, Johnny and Sal mutter in agreement.

MICK (Cont.)

Beauregard, what do you think?

Beauregard runs out from the backstage.

BEAUREGARD

You mean to tell me I get to clean this whole place?
ALL BY MYSELF?

Mick flashes a huge grin, winks.

MONTAGE of Mick recruiting the other Muppets.

Mick talks with Sweetums and Throg in a sleazy bar.

Mick talks to **LINK HOGTHROB**, **DOCTOR STRANGEPORK** (both clad in their **PIGS IN SPACE** garb) and Scooter (dressed in **STAR TREK** gear) at a Sci-Fi convention.

Mick presents Sam the Eagle with an autographed photo of **BOB DOLE** ("Sam---Sign with Mick, your Pal Bob Dole"). Sam begins drooling.

Mick dodges flying food while trying to recruit **THE SWEDISH CHEF** as he prepares a posh dinner.

Mick dodges a **HUGE WRESTLER** being tossed out of the ring as he recruits Pepe front row at a pro-wrestling event.

Mick talks with all the Muppets, smiling and buttering them up the entire time.

INT. PIGGY'S APARTMENT - NIGHT.

Piggy lays on her heartshaped bed, petting her small dog and talking on a Kermit shaped phone. The entire room is adorned with posters of her, save for the poster of Kermit above her bed.

MISS PIGGY (Into Phone)

I can't go to your office at seven, Mickey. That's when *THE MUPPET SHOW* begins---

INT. MICK'S OFFICE - NIGHT.

Mick sits alone in his office, talking on his phone headset, staring at the glossy of the Muppets. All the Muppet's faces are X-ed out except for Rizzo, Robin, Bobo and Kermit.

MICK (Into headset)

Yes yes, you're very devoted to Kermit, I can appreciate that. It's just a shame he's not so loyal to you, but---ah, not my place to say anything, never you mind.

INT. PIGGY'S APARTMENT - NIGHT.

MISS PIGGY (Into Phone)

No, what---

INT. MICK'S OFFICE - NIGHT.

MICK (Into headset)

Well, I'm not one to talk, but when I visited Kermit the Frog at his apartment, I was quite shocked by what I saw.

DISSOLVE TO:

INT. KERMIT THE FROG'S APARTMENT - MICK'S FANTASY.

A wild party is in full effect at Kermit's apartment. Rock and roll music blares way too loudly. Wall to wall **WOMEN** frolic about. One woman tosses darts at a poster of Piggy. Kermit, in Hugh Hefner robe and ascot, dances on a conga line with a group of **SHOWGIRLS**. He passes Mick, who is quite scared and clutching a Bible.

KERMIT

Come on, Mick! Live a little!

INT. MICK'S OFFICE - DAY.

MICK (Into headset)

I must say, once he gets away from you Muppets he's a completely different frog.

INT. PIGGY'S APARTMENT - NIGHT.

Piggy tries to hide her building anger.

MISS PIGGY (Into Phone)
You---you must be mistaken, Kermie would never---

INT. MICK'S OFFICE - NIGHT.

MICK (Into headset)
Don't believe me? Go to his apartment and see for yourself, do some snooping. Make sure to look under the couch cushions.

The glass of water on Mick's table quivers.

MICK (Into headset, cont.)
I have to go. See you seven.

Mick hangs up.

INT. MISS PIGGY'S APARTMENT - NIGHT.

Miss Piggy looks at phone, confused.

MISS PIGGY
What? But---but---hello?

She hangs up the phone, and then sits in silence for a beat, before grabbing her purse and dashing off.

INT. MICK'S OFFICE - NIGHT.

Mick adjusts his tie as the office door swings open, an IMMENSE SHADOW of a mysterious figure is cast over him.

MICK
You're early. Here's the plan.

DISSOLVE TO:

EXT. MUPPET SHOW THEATER - NIGHT.

KERMIT (V.O.)
Where is everybody?

INT. MUPPET SHOW THEATER - NIGHT.

The crowd is going wild, chanting for the show to begin.

INT. BACKSTAGE - NIGHT.

A harried Kermit runs around, with Bobo, Rizzo and Valerie close behind.

KERMIT (Cont.)

They were supposed to be here hours ago.

RIZZO

Maybe they got caught in traffic.

VALERIE

Kermit, you're here, that's enough.

INT. APARTMENT LOBBY - NIGHT.

Miss Piggy charges through the Kermit's apartment lobby.

INT. MICK'S OFFICE - NIGHT.

All the Muppets, except Gonzo and those we know are elsewhere at this moment, have congregated in Mick's office, although Mick is strangely absent. Something is hidden under a black blanket.

FOZZIE BEAR

I feel really bad about leaving Kermit alone for the
show.

FLOYD

Please, show never started on time anyway.

Gonzo walks in.

GONZO

What are you all doing in my agent's office?

(A Beat)

Oh, I get it, it's a surprise party! Well, you're eleven months early for my birthday, but thanks! So, I'll leave and come back in so you can all hide, and-

SAM THE EAGLE

(Still clutching Bob Dole Picture)

Settle down, weirdo. Mick Wilkins, agent to the stars, told us all to meet him here.

GONZO

He did? But why?

Mick walks in behind Gonzo.

MICK

Simple. I want to do for the other Muppets what I did for you, Gonzo.

(Smiling)

I want to make you all rich and famous.

INT. KERMIT'S APARTMENT - NIGHT.

Robin puts his gameboy down to answer a knock at the door, but before he can reach it, the door SWINGS OPEN revealing Miss Piggy.

She instantly begins turning the apartment upside down for evidence of Kermit's...secret life. She tosses books off the shelf, looks behind the TV...

MISS PIGGY

Hello, darling. How are you? Just thought I'd stop by and see how everything is---

She flings open Kermit's bedroom door.

MISS PIGGY (Cont.)

(Screaming)

AH-HAH, COME ON OUT, I SEE---

Nothing out of the ordinary.

MISS PIGGY (Cont.)

---nothing, actually. Hm, very well...

(To Robin)

Did you eat tonight, dear? Because I could order out for you---

She resumes her search in the living room, looks behind the lamp...

ROBIN

No, thank you. Can I help you with something?

MISS PIGGY

Moi? No, I'm fine, I---

She turns the couch cushions over. QUICK ZOOM on her face. QUICK ZOOM on RED LINGERIE that Mick planted earlier. Her eyes widen as she picks it up.

MISS PIGGY (Cont.)

(Struggling to retain composure)

Well now. Isn't this, isn't this something...
If you'll excuse me.

She heads for the door, calmly opens it, runs out and SLAMS IT with all her might, ripping it right off the hinges. We can hear her SCREAMING AT THE TOP OF HER LUNGS down the hall.

Robin stares a beat at the complete mess the apartment has become, before shrugging and resuming his game boy session.

INT. MAIN STAGE - NIGHT.

Kermit heads out to greet the excited crowd. They go insane at his very sight. Kermit looks up towards the balcony and sees that even Statler and Waldorf aren't here.

INT. MICK'S OFFICE - NIGHT.

Statler and Waldorf are among the Muppets listening to Mick.

MICK

You sign with my company, and I'll grant all of you your wildest dreams.

Mick looks at Lew Zealand.

MICK (Cont.)

Within reason. Starring in movies, television, radio, dinner theater...all you have to do is make me your agent, and agree to leave *THE MUPPET SHOW*.

~~The Muppets gasp in disbelief, mumble their objections.~~

FOZZIE BEAR

We could never leave *THE MUPPET SHOW*...Kermit depends on us.

The Muppets nod their heads in agreement.

MICK

Ah yes, Kermit...Kermit the Frog...your friend and leader. Well, I asked Kermit to sign with me too. Matter of fact, he was the first one I asked.

SAM THE EAGLE

What did he say?

Mick punches a button on his desk. A widescreen television flashes on---

ON TELEVISION

Taken from what looks to be a security camera, the Muppets watch GRAINY BLACK AND WHITE FOOTAGE as Mick talks to a seven foot tall **KERMIT DOUBLE**. Mick is close to the camera and the Double is farther back, so the mammoth size of the Double is somewhat downplayed, but we can still plainly see it's simply a man in a Kermit suit.

MICK

So, sign here Kermit, and you and the Muppets can---

KERMIT DOUBLE

THE MUPPETS? I've had it with them...they've been

bothering me, KERMIT THE FROG, for way too long now...they're holding me back...and they'd be nowhere without me. You've seen the show, it's all about me. Me me me. I don't need that bunch of losers. Hi-ho.

MICK

But Kermit the Frog, I thought you and the Muppets were friends.

KERMIT DOUBLE

I hate the Muffins.

MICK

Muppets.

KERMIT DOUBLE

I hate the Muppets. HATE HATE HATE. Hi-Ho.

Mick turns the television off. For a good long while, the Muppets are silent, and then...

FOZZIE BEAR

I guess...I guess it's true.

GONZO

Kermit hates us?

DOCTOR TEETH

You heard it, straight from the frog's lips. Or, where his lips would be, if he had them.

ANIMAL

HATE HATE HATE.

CLIFFORD

Hold it a second, y'all. Didn't Kermit look a little, uh...big?

FOZZIE BEAR

Yeah, he's really getting fat.

CLIFFORD

No, not that...he looked three times as tall.

MICK

It's a known fact the camera adds about twenty pounds and six feet. Trust me, I was there. Kermit doesn't want you around. And look...

Mick removes the black blanket, revealing Valerie's pie charts and graphs (taped up after Piggy's attack), detailing how much popular Kermit is than the rest of the Muppets.

MICK (Cont.)

...from the looks of these charts the network doesn't want you around anymore either. Kermit is the one they want, not you. I've seen this before, and I wouldn't be surprised if they started getting rid of some of you.

CLIFFORD

Wait wait wait, Kermit would never---

Miss Piggy barges in.

MISS PIGGY

LET ME TELL YOU SOMETHING. THE *KERMIT* WE KNOW ISN'T THE REAL KERMIT AT ALL. HE LIES AND HE CHEATS AND HE DANCES ON CONGA LINES WITH SHOWGIRLS. HE IS NOT TO BE TRUSTED. NO WAY, NO HOW.

MICK

And she's his biggest fan. Don't you guys get it? Kermit doesn't want you. The network doesn't want you. You'd actually be doing them a favor by leaving
THE MUPPET SHOW---

Mick pulls out a pile of papers from his desk.

MICK (Cont.)

---and signing these contracts to go into business with me.

DISSOLVE TO:

EXT. MUPPET SHOW THEATER - NIGHT.

Even from outside the theater, you can hear the crowd screaming for the show to begin.

INT. MAIN STAGE - NIGHT.

ON VIDEO TAPE

Inside, it's even worse. The crowd is in a frenzy, as Kermit tries to calm them down.

KERMIT

Please, as soon as the other Muppets get here, we can start the show---

Bobo runs on from backstage.

BOBO

Boss, they're here...they're all here. Kind of.

EXT. MUPPET THEATER BACK ALLEY - NIGHT.

Kermit runs outside and is face to face with his friends, all looking very angry. Valerie follows.

KERMIT

Good, you guys are here, we can---

Mick makes his way through the crowd.

KERMIT (Cont.)

Oh, hello Mick. Come to watch the show?

MICK

Not quite. Came to tell you it's over, Kermit. *THE MUPPET SHOW* is over. My Muppets are sick of sitting in the background while you hog the limelight...they want their day in the sun and you're not going to hold them back anymore.

KERMIT

YOUR MUPPETS? Guys, is this true? Do you think I'm holding you back?

FOZZIE BEAR

We don't want to bother you anymore.

JOHNNY FIAMMA

We're just a bunch of losers, right?

ANIMAL

HATE...HATE...HATE...HI-HO.

Miss Piggy charges through the crowd of Muppets, flinging them about as she heads right for Kermit.

KERMIT

Ah, Piggy, maybe you can talk some sense into---

She reels back and BACKHANDS Kermit, sending him flying back into a row of garbage cans.

MISS PIGGY

I GAVE YOU THE BEST YEARS OF MY LIFE! But that's over! KERMIT, BECAUSE OF YOU THE MUPPETS ARE OVER!

Mick stands behind her, puts his hand on her shoulder.

MICK

That'll do, pig. That'll do.

INT. MUPPET THEATER BACKSTAGE - NIGHT.

Kermit, clutching the red lingerie in his arms, walks by Bobo in a daze as he heads for the stage. Valerie runs behind him.

BOBO

There you are!

VALERIE

Kermit, you don't need them! It's your show!
THIS CHANGES NOTHING.

BOBO

You have to do something, Rizzo's been covering by
singing our theme song for the last ten minutes!

INT. MAIN STAGE - NIGHT.

ON VIDEO TAPE

Rizzo finishes singing the theme to *THE MUPPET SHOW*.

RIZZO

(Singing)

This is what we call *THE MUPPET SHOW*!

He blares into a trumpet, causing a sickly sound. Waits a beat,
sighs, and begins the song again.

RIZZO (Cont.)

(Singing)

It's time to put on make-up, it's time to---

The audience cheers as Kermit mopes out onto the stage.

KERMIT

Please, please...settle down...

They ignore him, keep cheering. Clifford makes his way out to
the stage.

CLIFFORD

QUIET! FROG'S GOT SOMETHING TO SAY.

KERMIT

(Whispering to Clifford)

Clifford...you're not leaving?

CLIFFORD

Two things I know for sure. Never trust an agent and
never leave your family. Well, Mick's an agent and
you're my family. So you do what you have to do.

KERMIT

(To Clifford)

Thanks.

(To Crowd)

Uh, folks, it appears as though many of the Muppets have---

He's at a lost for words. Rizzo pats him on the back.

RIZZO
I'll handle it, Kermit.
(To Crowd)
Folks, the Muppets have *died*, and---

The crowd boos as Kermit silences Rizzo with a stare.

RIZZO (Cont.)
What? What? I was improvising.

KERMIT
The Muppets have...left the show to pursue other careers in show business. And despite what some people think---

Kermit looks to Valerie.

KERMIT (Cont.)
---we can't have *THE MUPPET SHOW* without the other Muppets, so it's going to be a while before we're back on the air...if we come back at all. That's it. This is Kermit the Frog, signing off. And goodnight to my friends, wherever you are. Cut it.

Bobo pulls the plug as we CUT TO TEST PATTERN.

BLACK SCREEN

SCREEN READS: *THREE MONTHS LATER.*

MONTAGE set to "*BIG TIME*" by Peter Gabriel.

FLASH CUT TO:

INT. COFFEEHOUSE SET - DAY.

SHOT ON VIDEO TAPE

Five attractive **TWENTY-SOMETHINGERS** drink coffee and smoke cigarettes in a coffeehouse.

The show's title pops up: *FOZZIE'S FRIENDS.*

TWENTY-SOMETHINGER 1
Hey, where's our good friend Fozzie Bear?

Canned Audience Laughter.

Fozzie walks in, wearing a flannel and choking on all the cigarette smoke. Canned Audience applause welcomes him.

ALL OF THE TWENTY-SOMETHINGERS

HI, FOZZIE!

FOZZIE BEAR

Hi Friends! I just got back from my job interview---

TWENTY-SOMETHINGER 3

How'd it go?

FOZZIE BEAR

I don't think it's for me...I have to be at work by ten...which means I have to be up before noon!

Canned Audience laughter.

FOZZIE BEAR

(Breaking Character)

That's funny? How is that funny?

TWENTY-SOMETHINGER 4

That's our Fozzie!

EXT. STREET - NIGHT.

TITLE CARD: ANOTHER RUSH HOUR.

CHRIS TUCKER sits in the driver's seat of a convertible wearing a shoulder holster and yelling at someone in the passenger seat just off-camera.

CHRIS TUCKER

Listen my man, I don't like you, I don't trust you, And I sure as heck don't want you for a partner, so get out of my car before there's consequences and repercussions!

The camera PANS DOWN to reveal Pepe sitting in the passenger seat, wearing a miniature shoulder holster.

PEPE

You look here, Chris Tucker, you're gonna shut your cake hole and drive or so help me I'll beat you like a redheaded stepchild, okay?

INT. LIVING ROOM SET - DAY.

Statler (in AC/DC shirt) and Waldorf (in METALLICA shirt) sit on a couch watching a heavy-metal music video.

STATLER

This sucks! Huh-huh...Huh-huh...

WALDORF

Heh-heh. Heh-heh. Yeah.

INT. INFOMERCIAL SET - DAY.

ON VIDEOTAPE

An overly excited **INFOMERCIAL HOST** in a brightly colored sweater stands with Lew Zealand.

INFOMERCIAL HOST

You mean all I have to do is throw your boomerang fish, and it'll come right back to me? AMAZING!

LEW ZEALAND

It's all in the wrist, Mike.

INFOMERCIAL HOST

Order Lew Zealand's amazing boomerang fish now---

A **MODEL** comes out holding a small sardine with a keyring pierced through it's tail.

INFOMERCIAL HOST (Cont.)

---and receive this sardine key chain absolutely free of charge!

MODEL

(Attempting to hide her disgust)
I'll never misplace my keys again!

INT. VH-1 NEWS SET - DAY.

VH-1 personality **ROSHUMBA WILLIAMS** talks directly to the camera. Behind her is the graphic VH-1 *BEHIND THE MUPPETS*.

ROSHUMBA WILLIAMS

---and when he's not touring with the now heavy metal/goth group *THE ELECTRIC MAYHEM*, Animal has spent his time pursuing a rap career. His new double CD enters the charts at number five, despite the fact that no one, not even Animal himself, has any idea what he's saying. Here's a clip.

EXT. SOUTH CENTRAL - DAY.

A Cadillac car bounces up and down with Animal at the wheel.

He steps out, wearing super loose pants, his shirt and hat on backwards, and sporting more gold than Fort Knox, His hair in a thousand little braids, a la Coolio.

ANIMAL

GRAWRL...RWRAR...AWWWRRR...GRWWR...THROW HANDS IN
AIR...GWRAHAR...WAVE AROUND LIKE JUST DON'T CARE!

INT. GYM - DAY.

Sam the Eagle (clad in muscle shirt and black leather shorts) leads a group of high energy, super-cool **FIT MEN** and **WOMEN** in an MTV-style aerobics show. He's clearly not comfortable in front of the camera. There are quick camera cuts and BLARING ROCK MUSIC.

ANNOUNCER (V.O.)

And now back to *MTV X-TREME WORKOUT* with your host, Sam the Eagle! All right!

SAM THE EAGLE

(Monotone, clearly reading)

That's it, uh, dudes. That's it. Feel the burn. Oh yes. Yes indeed.

~~Scooter, also clad in black leather workout gear, holds up cue cards with Sam's dialog. He too looks annoyed and confused.~~

The **DIRECTOR OF THE SHOW** points at the word DUDE repeatedly, making sure Sam says it.

SAM THE EAGLE (Cont.)

Dude. That's the way. Rock on.

(Breaking character)

My agent told me this would be quote-unquote "good for my career"...show a whole new side of me. But I don't think---

(A Beat)

The angry man off-camera has just informed me that it's time for our health shake, courtesy of our in-house chef---

The **SWEDISH CHEF**, in tank top and spandex (but still with chef's hat, of course), brings Sam a brightly covered health shake.

SAM THE EAGLE (Cont.)

(Monotone, off cue cards)

Hello there. Dude. So. My man. What's in that Super-cool health shake?

The Swedish Chef reveals the ingredients (in typical Swedish Chef-babble dialog), as they're spelled out in the bottom of the screen (also spelled out in incomprehensible Swedish Chef-dialog).

SAM THE EAGLE (Cont.)

Sounds, sounds bitchin'. Thank you.

(A Beat)

I would like to leave now.

EXT. HOSPITAL - NIGHT.

PAMELA ANDERSON exits hospital holding a newborn infant.
REPORTERS surround her.

NEWS CASTER (V.O.)

In entertainment news, Pamela Anderson left the hospital today with her newborn baby boy. The father of the child remains a mystery.

REPORTER 1

Pamela, who's the father?

REPORTER 2

The father, Pamela, who's the father?

PAMELA ANDERSON

Leave me alone, you vampires!

~~As Pamela Anderson passes by the camera, we see the baby is a normal human boy except for his enormous purple crooked (Gonzo-esque) nose.~~

CUT TO STATIC.

INT. LIVING ROOM SET - DAY.

Sweetums sips coffee and looks bored.

NARRATOR (Off-screen)

Hey, are you bored? Do you have too much free time?
Are you a monster?

Sweetums nods.

Thanks to a BAD EDIT, an oversized phone POPS into his hand.

NARRATOR (Off-screen) (Cont.)

Then the monster party line is for you!

The number 1-900-555-BEAST flashes on the bottom of the screen.

NARRATOR (Off-screen) (Cont.)

Call 1-900-555-BEAST to be connected with other freaks of nature!

QUICK SHOTS of various **MUPPET MONSTERS** on the phone, chatting away.

SWEETUMS (Into phone)

Hey, what do you like to do?

THROG

I'm into classical music, long walks on the beach, and scaring small children!

As the commercial continues, the image on the screen becomes the image on Kermit's television...

INT. KERMIT'S APARTMENT - DAY.

...as we pan away from the television, we see Kermit sitting across from it, sitting on a filthy easy chair with some form of odd-half smile on his glazed over face. The room is pitch black, save for the glow of the television and an odd glow coming from Kermit's Ping-Pong eyes. He's without his trademark collar, instead wearing a ragged blue terrycloth bathrobe.

The apartment is a mess...pizza boxes and soda bottles throughout. Kermit flips the channel, right to Ollie the Pink Elephant.

OLLIE (On Television)

~~I can count to five! Tee-hee! Look both ways before you cross the street! Buy my Nintendo 64 game, available at a computer store near you! Yah-gah!~~

There's a knock at the door. Kermit points the remote at the door as if to shut it off, but it keeps knocking.

Robin runs out of his room, opens the door, which falls off it's hinges, revealing Valerie, Clifford, Rizzo and Bobo.

Kermit recoils from the daylight.

ROBIN

Thank Goodness. You've got to help him, he hasn't moved from that spot for days.

VALERIE

Can we come in?

ROBIN

The place is kind of a mess.

RIZZO

I'm a rat, used to sewers and junkyards...trust me, as bad as it is, I've seen worse.

Robin lets them in. They are shocked by the carnage.

RIZZO (Cont.)

(Under his breath)

I stand corrected.

BOBO

And it smells worse than it looks! What is that stink?

Robin subtly points to Kermit as Rizzo and Valerie sit on the couch next to Kermit's chair. Bobo and Clifford stand behind him.

CLIFFORD

Say now, that's...frightening. So...Kermit, Kerm... we were wondering when you're going to start the show up again...it's been 3 months.

KERMIT

You can't have *THE MUPPET SHOW* without the MUPPETS.

BOBO

Couldn't agree more, that's why tried to get to the original Muppets back on the show---

RIZZO

We had our people call their people and scheduled meetings.

KERMIT

(Hopeful)

And are they coming back? What'd they say?

RIZZO

Well---

FLASH CUT TO:

FLASHBACK of Rizzo and Bobo visiting the other Muppets at their new jobs...we CUT between their dialog---

BUNSEN

I'd love to---

FOZZIE BEAR

---I mean, I miss the old gang and all---

JOHNNY FIAMMA

---but after what Kermit said about us---

ANIMAL

---HATE HATE HATE---

SAM THE EAGLE

---I wouldn't feel right. My man. Besides---

PEPE

---it's Kermit's show anyway, and---

GONZO

---I'm awfully---

FLOYD

---busy with my own projects---

MISS PIGGY

So no. But if you see Kermit, could you give him something for moi, please?

Bobo knows what's coming, he sneaks away.

RIZZO

Sure, Piggy, whatever you want...what is it, flowers? Love letter, sprayed with perfume---

She reels back and knocks Rizzo across the room before storming off. Bobo leans over, picks Rizzo up.

BOBO

You didn't see that coming?

INT. KERMIT'S APARTMENT - DAY.

Back to the previous scene. Rizzo hops off the couch and heads for the kitchen.

KERMIT

See? It's over. *THE MUPPET SHOW* is done. Finito. Ka-poot.

CLIFFORD

We can audition NEW Muppets.

VALERIE

Kermit, when are you going to see, YOU are *THE MUPPET SHOW*. You don't need---

KERMIT

NO VALERIE, WHEN ARE YOU GOING TO REALIZE THAT I NEED MY FRIENDS, AND---

ROBIN

You need your friends? Coulda fooled me.

KERMIT

What?

ROBIN

You need your friends but you're letting the bad guy take them away from you. You say you want the show back, you say you want your friends back, then get off of the easy chair and *do something*.

Rizzo steps forward, half his face painted blue and wearing a kilt...a mini-version of *BRAVEHEART*.

RIZZO
(Yelling)

Mick Wilkins may take your friends, but he can never take your dignity! Every Muppet dies, but not every Muppet truly lives!

Everyone turns to Rizzo.

RIZZO (Cont.)
What? Just trying to stir up some emotion. You people are dead inside.

ROBIN
You've faced worse than this, Uncle Kermit. But you've never given up before. Don't start now.

KERMIT
I'm---I'm---

Robin, Rizzo, Clifford, Bobo and Valerie lean in as we ZOOM IN on Kermit's face.

KERMIT (Cont.)
I'm in.

They cheer.

INT. CASINO - NIGHT.

Gonzo pulls himself up to a crowded poker table. He's surrounded by rich and evil-looking gamblers.

We pull back a bit to reveal we're actually on a movie set. The **DIRECTOR** of the movie and his crew watch Gonzo act. They're in awe.

DIRECTOR
He is so cool.

A Waiter approaches Gonzo.

WAITER
Care for a drink, sir?

GONZO
Fraggle on the rocks. Shaken, not---

Gonzo stops as Miss Piggy descends down a winding staircase in a black ball gown. All the men in the room stare at her. She walks over to Gonzo.

MISS PIGGY
(Annoyed)

Hello, James.

GONZO
(Super-cool)

It's been a long time.

MISS PIGGY
(Annoyed)

Too long.

GONZO
How about a kiss for your favorite secret agent?
Bond. James Bond.

Miss Piggy jumps back, disgusted.

CUT.
MISS PIGGY

Everyone on set sighs as the director of the movie hops off his chair and over to Piggy.

DIRECTOR
Really, Piggy...this is the ninth time you yelled cut...can't you just kiss him?

MISS PIGGY
Put yourself in my shoes. Would you?

The Director looks at Gonzo and ponders this.

DIRECTOR
Can we get a stunt double for the pig?

Gonzo looks disappointed as **CINDY CRAWFORD**, wearing a replica of Miss Piggy's gown, comes over to kiss him.

CINDY CRAWFORD
Oh, I'm so nervous---

GONZO
Let's get this over with.

Miss Piggy walks away from the action, and pulls out a cellular phone. She dials it---

INT. KERMIT'S BEDROOM - DAY.

Kermit tosses off the robe as he opens his closet, revealing about fifty or so collars hanging from hangers. As he grabs one, we hear the phone ring in the other room.

INT. KERMIT'S LIVING ROOM - DAY.

The phone rings, Clifford turns to Rizzo and Bobo, who are currently eating half-devoured, moldy Pizza from Kermit's floor.

CLIFFORD

Rizzo, could you get---

RIZZO

Little busy here.

(To Bobo)

See, by the third piece you don't notice the mold so much.

VALERIE

I'll get it.

She picks up the phone.

VALERIE (Cont.)

Hello?

INT. CASINO - NIGHT.

Miss Piggy hears Valerie's voice on other line.

VALERIE (On Phone)

Hello? Is anyone---

Piggy CRUSHES the phone in her hand.

EXT. HOLLYWOOD BOWL - NIGHT.

A group of tuxedo-clad Patrons wait in line to get into the hall. The Marquee reads *TONIGHT ONLY: JOHNNY FIAMMA AND ROWLF THE DOG-SOLD OUT.*

INT. HOLLYWOOD BOWL BACKSTAGE - NIGHT.

Mick talks to Rowlf and Johnny. Both are wearing tuxedos. Sal stands behind Johnny, massaging his shoulders.

MICK

Another sell-out crowd, boys...how does it feel?

JOHNNY FIAMMA

Well, Mick, it would feel alot better if we didn't have to lip sync our songs.

MICK

These people are paying top dollar to hear the music...and if you lip-sync, it guarantees that you

won't mess up and let them all down. You don't want to let them down, do you?

ROWLF

No, I guess not.

MICK

That's a good boy.

Mick scratches Rowlf behind the ear, causing his left leg to uncontrollably twitch.

INT. HOLLYWOOD BOWL STAGE - NIGHT.

The curtain goes up and the crowd cheers. Sal walks out on stage.

SAL

Ladies and gentlemen...Johnny Fiamma and Rowlf the Dog!

~~Rowlf and Johnny come out and bow. Rowlf sits at the piano, Johnny approaches the microphone.~~

Tony Bennett's *RAGS TO RICHES* booms from the loud speakers. Johnny moves his mouth to the words and Rowlf pantomimes playing the piano...

Eventually Rowlf gets disgusted and holds his head in his hands. The music still plays.

Mick and a tuxedo-clad Buearegard watch from the audience.

MICK

The Dog's fabulous, isn't he?

BUEAREGARD

Yes, most performers actually have to touch the piano.

INT. MUPPET THEATER - NIGHT.

A sign on the door reads *AUDITIONS, TONIGHT*.

INT. MAIN STAGE - NIGHT.

EMMET OTTER and his **JUGBAND** finish their audition.

Kermit and Rizzo sit in the audience seats as new acts take to the stage.

KERMIT

Thank you, otters...we'll be in touch. Bobo...send the next one in.

Bobo leads **BEAN BUNNY**, a small, adorable rabbit to the center of the stage. He's wearing an *Ollie the Pink Elephant* T-shirt.

RIZZO

Ah, isn't he just the cutest---I mean, I just want to hug him and---

KERMIT

Rizzo.

RIZZO

Sorry.

BEAN

My name is Bean Bunny. I'm this many years old.

Bean holds up three fingers.

KERMIT

What's your act?

BEAN

Um, I don't have one. I just stand here and look cute.

KERMIT

And that's it?

BEAN

Yep. I'm just really cute. Wait, I heard this joke once, I can try to tell it.

KERMIT

That would be great.

BEAN

Okay, there was this guy...and he went to this bar, I think he had a horse with him, no wait, maybe he was a horse---anyway, he said to the bartender. Maybe the bartender was a horse---there definitely was a horse, I know that much---

Kermit looks to Rizzo, who shrugs.

TIME LAPSE as **DIGIT**, a futuristic-looking Muppet, stands in front of Kermit and Rizzo.

DIGIT

My name is Digit. I am here to entertain you.

KERMIT

What do you do?

DIGIT

Could you turn off the lights for a second?

Bobo pulls the switch, as the theater goes dark.

All of a sudden, beams of light shoot from Digit's mouth, ears and eyes. It's a fantastic light show, and it illuminates the entire theater, blowing Kermit and Rizzo out of their seats.

Finally, Digit stops and Bobo flicks the lights back on.

DIGIT (Cont.)

Well?

KERMIT

Rizzo, what do you think?

RIZZO

I-I can't see a thing.

KERMIT

Thanks, Digit...you're in.

RIZZO

I mean it, I'm really blind---

TIME LAPSE as Kermit and Rizzo (now wearing sunglasses and holding a tin cup filled with pencils) watch as a confused **BOY** walks out with a sock on one hand.

BOY

My name is Charlie...and this is, uh, Socky. I think he'd make a great Muppet.

KERMIT

Okay, and what can uh, Socky, do exactly?

BOY

He, uh...he keeps one of my feet warm. Except right now...because he's on my hand.

KERMIT

Okay....thank you Charlie...and Socky...we'll be in touch.

BOY

He's a sock.

KERMIT

Uh-uh. He sure is.

TIME LAPSE as Crazy Harry walks to center stage wearing a trench coat and **S**unglasses.

KERMIT

Wait a minute...Crazy Harry, is that you?

CRAZY HARRY

No, no...I'm Crazy...Larry. No relation to this Crazy Harry person...I am definitely not me.
And anyway, even if I was Crazy Harry, and I'm not, I don't blow things up any more...now I do magic tricks! Watch---

Crazy Harry reaches into his trench coat, and pulls out an enormous bouquet of flowers.

KERMIT

Well, that was kind of nice.

Suddenly, the flowers EXPLODE.

TIME LAPSE as Pierce Brosnan steps out onto the stage, wearing a Fozzie Bear costume. His head peaks out of the hole in the front.

PIERCE BROSNAN

(Reading from index card)

Wocka, uh...wocka...a funny thing happened on the way over here tonight...

KERMIT

Waitamminute...aren't you *Pierce Brosnan*?

PIERCE BROSNAN

Maybe.

RIZZO

We're casting Muppets.

PIERCE BROSNAN

I can learn, I can be a, what'd you call it, Muppet! I'm a character actor, in my ninth grade production of *Equus*, I played a horse! What if I blow some stuff up? I heard you liked that.

KERMIT

Who told you that?

Crazy Harry's laugh is heard backstage.

KERMIT (Cont.)

I'm sorry, sir. But no.

Pierce Brosnan walks off in a huff. Bobo walks over with a clipboard.

RIZZO

Send in the next victim!

BOBO

That's it.

KERMIT

Are you sure? We only have two new Muppets.

Clifford runs out.

CLIFFORD

That's the least of our problems. I was just talking with Valerie at the network...evidently, there's a new show in our old time slot that's proving a tad more popular than *THE MUPPET SHOW*. Little program starring a little talent by the name of *OLLIE THE PINK ELEPHANT*. So we're on a bit later.

BOBO

How late?

CLIFFORD

3:45 in the morning.

KERMIT and RIZZO and BOBO

WHAT?

Pierce Brosnan walks back out, in a blonde wig.

PIERCE BROSINAN

Oh, Kermie---

A frightened Kermit turns to Clifford.

KERMIT

Call the police. Now.

EXT. COFFEEHOUSE SET - DAY.

Audience Laughter can be heard as *FOZZIE'S FRIENDS* is taping. Fozzie Bear and one of his Twenty-something co-stars sit on the Coffeehouse set, as the **STUDIO AUDIENCE** laughs way too much at every line.

TWENTY-SOMETHINGER 1

Hey, Fozzie...we need jobs, man.

FOZZIE BEAR

Yeah, if we don't get jobs, then how can we afford coffee and cigarettes?

Audience laughter scares Fozzie.

TWENTY-SOMETHINGER 1

You know what would go great with this coffee? A croissant.

FOZZIE BEAR

Oh, oh, and you know what would go even better with coffee than a croissant?

TWENTY-SOMETHINGER 1

(Annoyed)

No, what?

FOZZIE BEAR

A CREAM PIE!

Fozzie takes out a cream pie and smashes it in the face of his co-star. The audience laughs.

FOZZIE BEAR

AHHHH! Now that's funny! Wocka Wocka!

The pie-faced co-star grits his teeth, forces a smile.

TWENTY SOMETHINGER 1

(Annoyed)

That's...our...Fozzie.

The audience applauds as the CLOSING CREDITS ROLL.

INT. FOZZIE'S FRIENDS BACKSTAGE - NIGHT.

The crew cleans up the set as the actors talk amongst themselves. Mick Wilkins talks to Fozzie.

MICK

The producers, those idiots, they say that maybe, just maybe hitting someone in the face with food loses it's charm after, like, the first two hundred times. What do they know, right? But, they're in charge, so they asked that you refrain from any type of food fight, at least during sweeps.

FOZZIE BEAR

(Disappointed)

Alright. I still have my whoopee cushions and rubber chickens---

MICK

For the time being, yes.

The other actors pass by.

FOZZIE BEAR

Say, Blaine, Kiki, Patchouli, Sharyn with a "y", guys want to go to *DOC HOPPER'S* and grab a bite to eat?

All the other actors mumble "no".

TWENTY-SOMETHING 1

Sorry. Kind of full on pie.

Fozzie turns to Mick, a desperate look on his face.

MICK

Love to, can't. There's a, there's a *thing* downtown. But listen, renegotiated your contract, got you *double* what you're making now. How's about that, huh?

Mick pats Fozzie on the head, walks away.

FOZZIE BEAR

(Desperate)

Could you get me some, some friends, Mick? Hmm?
Because I could, I could use some friends...Mick?

The lights shut off in the studio, leaving Fozzie alone in the dark.

FOZZIE BEAR (Cont.)

Uh, Mick? Mick?

(A Beat)

Blaine?

CUT TO STATIC.

INT. *PIGGY* TALK SHOW SET - DAY.

We see a talk show set, adorned with flowers and large pictures of Miss Piggy.

The studio audience cheers, as Miss Piggy comes out and faces the camera.

MISS PIGGY

Welcome to *PIGGY*, a free form talk show, where we will discuss topics that are important to everyone...today, women in love with green men and the green men who ignore them...on today's *PIGGY*.

MONTAGE as the opening credits kick in, featuring Kenny G-type soothing music over a montage of Miss Piggy interviewing various people...

...hugging a sobbing guest...

...shredding pictures of Kermit...

...and karate-chopping a greasy-looking older man.

END MONTAGE

MISS PIGGY (Cont.)

Welcome back...today, we're talking to women in love with green men...ladies, what is it that attracted you to these emerald studs?

The panel consists of three couples, the first woman is sitting next to a tall man painted green head to toe, the second woman holds hands with **LOU FERIGNO** as the Incredible Hulk, and the third woman sits next to a head of lettuce.

FIRST WOMAN

Well, Piggy---

MISS PIGGY

Let me answer that, if I may...it's *everything* about him, isn't it?...his hands, the way they flail as he screams YAYYYYYY after announcing the evening's very special guest star...it's his flippers, his collar, his eyes...it's the way he dances, the way he plays banjo...but then he betrays you and it turns your world upside down...oh sure, you try to get on with your life but it's impossible, you, you see him wherever you go...

Miss Piggy turns to the studio audience, and sees---

POV-MISS PIGGY

---the entire audience is filled with about two hundred Kermits.

MISS PIGGY (Cont.)

I'm sorry, where was I?

LOU FERIGNO

You were spilling your guts on national television.

INT. MUPPET THEATER BACKSTAGE - DAY.

Kermit, Bobo, Clifford and Bean watch the PIGGY show. Digit stands atop the television, as the antenna.

BEAN

Wow, she's really in love. Digit, the image is getting fuzzy.

Digit raises his right arm, the image is coming in better.

Rizzo escorts **JOHN CLEESE** backstage. His suit is massively wrinkled, his hair askew.

RIZZO

Kermit, our very special guest star for tomorrow's show is here.

KERMIT

Fantastic! Thanks for coming, Mr. Cleese! I hope your trip here was enjoyable.

JOHN CLEESE

Oh, yes...I absolutely adore fourth class seating on a six hour red-eye flight. Who needs those big comfortable chairs in first class, when I could have a wooden stool sandwiched between a crying baby with the croup and a four-hundred pound old woman with more body hair than most zoo animals. I just wish I had an extra ten dollars, so I could afford one of those seatbelts everyone seemed so excited about.

KERMIT

Yes, sorry about that...our budget has been slashed-

Valerie enters the building.

VALERIE

Not the networks fault! Hi Kermit, just wanted to wish you good luck, see if you need anything, make sure you're not still insane.

JOHN CLEESE

Yes, well, anyway, is the show going to be live, or-

KERMIT

No, actually, they're airing it at 3:45 in the morning.

JOHN CLEESE

I'm sorry, what?

An embarrassed Valerie turns around, straightens a picture on the wall to avoid being part of the conversation.

KERMIT

3:45...now, for the first act, we were thinking---

JOHN CLEESE

Hold up, hold up...I came cross country, was picked up at the airport by a rat with a ten speed...a rat, for goodness sake, they started the black plague, you know---

Bean looks at Rizzo, inches away from him.

JOHN CLEESE (Cont.)

---to appear on a show that will air at 3:45 in the A.M?

KERMIT

Well, there's less competition at 3:45---

DIGIT

Yeah, it'll just be talk shows and infomercials. Although that one with the boomerang fish is quite entertaining---

JOHN CLEESE

I'd have a larger audience singing on a street corner...this is an insult, I won't be a part of it...now, if you'll excuse me, I'm going to pay a visit to my agent...and hurt him.

John Cleese storms out of the building.

CLIFFORD

So, what now?

VALERIE

If you can't get a guest star, we'll be forced to pull the show---

KERMIT

I've got a black book of celebrity's phone numbers, contacts I've made over the years...I'll give 'em a call see if any of them want to host the show---

Kermit picks up the phone. He pages through the black book and selects a number, then dials.

KERMIT (Cont.)

(Into Phone)

Hello? Demi? Kermit the Frog-uh huh...oh, great... well, were wondering if you wanted to be on the show...tomorrow night, yes, we're back on...yes... you can? Really? Great.

Kermit gives the "thumbs up" to a confused Valerie.

KERMIT (Cont.)

(Into Phone)

What time? Oh, 3:45 AM. Hello? Hello?

EXT. MUPPET THEATER - DAY.

The sun goes down as we hear Kermit from inside the theater.

KERMIT (V.O.)

Hello, Arnold? Kermit...the Frog...yes, well...we're doing a show tomorrow night, and-3:45 in the morning. Hello?

(A Beat)

Hi, Sylvester...Mr. Stallone, sorry...well, we're doing a show and---what? Oh, Demi already called to warn you. Okay, thanks anyway.

The sun comes back up.

KERMIT (V.O.) (Cont.)

Sigfreid? Kermit the Frog here...well, I was wondering if you and/or Roy wanted to-3:45...hello?

DISSOLVE TO:

The sun goes down again.

INT. BACKSTAGE - DAY.

Kermit, now drinking coffee from a gigantic mug to stay awake, continues to talk on the phone. Valerie is asleep in the corner.

KERMIT (Cont.)

NONE of the Village People are available? What the heck are they doing? You're sure? Even the construction worker? Hello?

Kermit hangs up the phone as Bean hops over to him. Valerie stirs a bit, wakes up.

KERMIT (Cont.)

Everyone was either busy and/or offended that I would waste their valuable time with such nonsense...How much time do I have?

BEAN

About ten minutes.

KERMIT

TEN MINUTES? Why didn't anyone tell me?

BEAN

I don't know. I'm only this many years old.

VALERIE

Kermit---

KERMIT

We'll find one, no problem. No problem at all---

Kermit walks to the back door, opens it. There, Pierce Brosnan is waiting, arms outstretched and raring to go. An **OLD GUY** stands behind him, rummaging through the trash.

KERMIT (Cont.)

Guess I have no choice.

INT. MAIN STAGE - NIGHT.

The Crowd once again fills the theater, as Digit flips on the television cameras.

Bobo yells to Rizzo, who's standing atop a piano in front of the crowd. Clifford stands next to him with a saxophone.

BOBO

Hit it, guys!

Clifford plays the sax like a pro, while Rizzo runs up and down the piano keys, creating something almost resembling music.

Kermit runs out, the crowd cheers.

KERMIT

It's *THE NEW MUPPET SHOW WITH KERMIT THE FROG AND THE MUPPETS*, with our very special guest star...um...

Kermit pulls the Old Guy from the Alley onto the stage.

KERMIT (Cont.)

...this Old guy we found outside! YAAAAAAAAY!

The Crowd looks confused, and is only able to muster a smattering of applause. Bean looks on-stage.

BEAN

Wow, how'd we get him?

TIME LAPSE

INT. MAIN STAGE - NIGHT.

KERMIT

Thank you, thank you. We've reached the time of the show when our very special guest star would do a song and dance number with one of the Muppets...so, without further ado, and assuming our very special guest star hasn't died yet, RIZZO AND THAT OLD GUY!

The curtain rises, as Rizzo and the Old guy stand in matching glitter jackets, canes and top hats. Rizzo bounces up and down with excitement, as the Old Guy keeps still with that same dazed expression on his face.

Clifford plays *ME AND MY SHADOW* on his sax.

RIZZO
(Singing)

Me and my shadow, strollin' down the avenue-take it!

OLD GUY

I don't sing.

RIZZO

Just dance, then.

OLD GUY

Don't dance.

RIZZO

~~Then what are you doing here?~~

OLD GUY

The lizard said that if I stood here he'd give me fifty bucks.

Kermit, Valerie and Bean watch from backstage.

KERMIT

Lizard?

BEAN

It's too bad you couldn't match that old guy up with Socky the Sock Puppet...now that would be magic.

MONTAGE

The rest of the show...Clifford dancing around the Old Guy, who just stands still the entire time.

Bobo kicking the Old Guy in the butt, trying to provoke any kind of reaction.

The audience watches, bored and annoyed.

Bean hugging the Old Guy's leg.

BEAN

Show me the bunny! Come on, say it...you'll get a big laugh! Show me the bunny!

Kermit watches in disbelief. He's shaking a bit, trying to keep it all in. Valerie approaches.

VALERIE

Kermit, why don't you go out there and---

Kermit spins around.

KERMIT

(Firm)

Sit down.

A defeated Valerie scurries back to her seat.

TIME LAPSE as Digit lets loose great amounts of electricity from his finger tips, shocking the Old Guy until his hair stands on end, and still the Old Guy stands there frozen with the same dazed reaction on his face...

Finally, it's the end of the show, as the performers take a bow, and the Crowd pelts them with tomatoes.

KERMIT

~~That's our show for tonight, thanks for coming...and~~
I'd like to especially thank our very special guest
star...that Old Guy.

The Old Guy walks out on-stage and doesn't say a word, even as tomatoes bounce off his head.

KERMIT (Cont.)

Good night, everybody! Stay tuned for...a test
pattern, I guess.

The crowd darts out of the Theater.

CUT TO STATIC.

INT. BACKSTAGE - NIGHT.

Bobo sweeps up as Kermit and his crew meet backstage.

VALERIE

I think it went...very well.

RIZZO

Yeah, and that Old Guy made some new friends---

Two **BABES** escort the Old Guy. He waves to Kermit.

KERMIT

Good night, Old Guy. Ladies.

BABE 1

Old Guy is the coolest! Tee-hee!

OLD GUY
See you next week.

BEAN
You bet!

Everyone stares at Bean as the Old Guy leaves with his new friends.

BEAN (Cont.)
What? I thought he was funny.
(A Beat)
Show me the bunny!

The phone rings, Kermit answers.

KERMIT
Muppet Theater...oh, hello...right...okay.
Right...okay, bye.

Kermit hangs up the phone.

CLIFFORD
What happened? Village people change their minds?

KERMIT
Not quite. Looks like I have a date.

EXT. GRAND BALLROOM - NIGHT.

Limos pull up dropping off **CELEBRITIES** in classy, Romeo and Juliet inspired costumes as they head towards a building with the banner---

THE ELIZABETHIAN GRAND BALL AND MINATURE GOLF TOURNAMENT
Hosted by Miss Piggy

---a **BOUNCER** (dressed as a **BLACK KNIGHT**), checks the guests' tickets before allowing them entrance.

BOUNCER
Hear ye, hear ye, welcome one and all to Lady Piggy's Elizabethan Grand Ball and Miniature Gold Tournament. May your days be filled with ribaldry and your stroke be under par.

He hands the guests miniature golf clubs as they enter.

Kermit pulls up on his schwinn, gives it to the **VALET**, who awkwardly rides it away.

Sneaking past the people on the long line, he approaches the front, walks up to the bouncer.

BOUNCER (Cont.)

Good morrow, fine amphibian. Doth thou havest an invitation?

Kermit looks at him confused.

BOUNCER (Cont.)

(Breaking character)

Invitation. Buddy, do you have an invitation?

KERMIT

No, see, I was told to come here. See I got this phone call---

BOUNCER

Thrilling, look, no invite, no getting' in the charity ball. Them's the rules.

STONE COLD STEVE AUSTIN, dressed in a suit of armor (Complete with chain mail and sword), steps forward. He was next in line.

STONE COLD STEVE AUSTIN

What's the holdup? I've been waiting to go in for hours.

BOUNCER

Uh, verily, the, uh, toad over yonder is without---

Steve looks at Kermit, his face instantly brightens.

STONE COLD STEVE AUSTIN

KERMIT THE FROG! HOLY...NO WAY! I AM YOUR BIGGEST FAN! AH, MAN...ARE YOU GOIN' TO THE BALL, BECAUSE WE CAN HANG OUT---

KERMIT

I want to.

(Instigating)

But *this* guy won't let me in.

Stone Cold grabs the Bouncer by his collar.

STONE COLD STEVE AUSTIN

What?

BOUNCER

He's got no invitation. And no costume, I can't---

Steve hands Kermit his invitation.

STONE COLD STEVE AUSTIN

Well, now he has an invitation. I didn't want to go anyway. And as for a costume---

TIME LAPSE as Kermit enters the ball, dressed in Steve's chain mail suit of armor, which suprisingly fits him perfectly.

Steve, now clad in nothing but Kermit the Frog boxer shorts, stands with the Bouncer.

KERMIT

Thank you very much, Stone Cold Steve Austin, for everything!

STONE COLD STEVE AUSTIN

No problem! Give me a call, we'll get together!

(To Bouncer)

Think it woulda been too much if I asked for his autograph?

INT. GRAND BALLROOM - NIGHT.

Guests dance as a full orchestra plays. The entire scene is taken straight out of the Leo DeCaprio/Claire Danes version of *ROMEO AND JULIET*...elegant and classy---

---except for elaborate miniature golf set ups all across the room, with the guests attempting to shoot balls into Models of William Shakespeare's mouth, etc.

A **SOUL SINGER** steps up to the microphone, crooning a powerful love ballad as Kermit enters the room, looks around. He approaches a giant fish tank, keeps his back to it as he continues to survey the room...

KERMIT

Where is she?

...he scopes the room further, sees someone knock a ball up a ladder, over a model Romeo's head, into the balcony and going right in the hole, as a flag springs up from a model Juliet's head to alert the room to the hole in one.

With a sigh, Kermit turns around, stares into the fish tank. It's filled with neon fish, Kermit is transfixed for a second---

---and then he sees an eye peeking back at him through the coral reef at the bottom. He jumps back, as does the person on the other side. It's Miss Piggy. Her hair is brown and straight, she wearing a sheer white gown with small wings protruding from her back. Very Claire Danes...after Claire downs a few boxes of Ho-ho's.

Piggy and Kermit stare at each other through the fish tank. Piggy even goes to kiss him, but bumps her snout against the tank. He steps back, embarrassed. They continue to gaze at each other for an awkward beat, until a Muppet **FISH** floats by the tank.

FISH

(To Kermit)

Uh, this film is only an hour and a half, dude.
Maybe you should move this along.

Miss Piggy uses this opportunity to run back to Kermit...she pushes through the crowd, finds him by the fish tank, tackles him and lavishes him with kisses.

MISS PIGGY

Kermie! I am so sorry----

KERMIT

I can't breathe---

Miss Piggy helps Kermit up and drags him to the dance floor.

MISS PIGGY

Come on, let's dance. What do you think of moi's party? It combines all the elegance of a time long forgotten with, uh---

KERMIT

---miniature golf?

Kermit ducks as a neon orange golf ball whizzes by his head.

MISS PIGGY

Exactly. Charity event. Good for publicity, you know. Gets my name out there.

KERMIT

And it helps those less fortunate, right?

MISS PIGGY

Hmm? Oh, yes yes, less fortunate, sure.

They begin slow dancing, she pulls him in close.

MISS PIGGY (Cont.)

Oh Kermie. Kermie Kermie Kermie, I should have known you could never cheat on me, but I found, I found---

KERMIT

Slow down, Piggy. What are you talking about?

MISS PIGGY

The red lingerie I found in your couch, Mick put them there---

KERMIT

You found what---? Mick did what?

MISS PIGGY

That fateful night we left the Muppet show, I went to your apartment---

DISSOLVE TO:

INT. KERMIT'S APARTMENT - FLASHBACK.

DRAMATIC SLOW MO as Piggy finds the lingerie in Kermit's apartment.

MISS PIGGY (Cont.)

---and found woman's lingerie in between the cushions of the couch---

DISSOLVE TO:

INT. BALLROOM - NIGHT.

Back to present time.

MISS PIGGY (Cont.)

---I, of course thought you were cheating on me...

Kermit pushes himself away from Piggy.

KERMIT

I can't be cheating on you, Piggy. Because you and I aren't together---

She pulls him back into her.

MISS PIGGY

(Interrupting)

BECAUSE MICK PLANTED THEM, I KNOW. I know. See, I was in Mick's office...

DISSOLVE TO:

INT. MICK'S OFFICE - DAY.

Mick sits at his desk, with Piggy on the other side. She's dressed in her costume.

MISS PIGGY (Cont.) (V.O.)

...we were discussing my new hit talk show.

MISS PIGGY

Listen, Mickie, we have to make this quick, my charity ball begins in an hour.

MICK

Absolutely, I was just looking over your proposed topics for next week's shows...FROGS WHO ARE AFRAID OF COMMITMENT, SEX APPEAL OF AMPHIBIANS, LILY PAD ROMANCE, EATING FLIES AND BREAKING HEARTS, PIG/FROG CROSS BREEDING...

MISS PIGGY

Um-hmm.

MICK

(Holding back disgust)

Sounds...sounds great. Really...universal appeal. I bet those nutty broads on *THE VIEW* are looking over their shoulder, yes indeed---

Mick is interrupted by his ringing phone.

MICK (Cont.)

(To Piggy)

One minute, honey.

(Picking up phone headset)

Mick Wilkins.

Once again, like in the first scene, we hear someone SCREAMING at Mick on the other line.

MICK (Cont.)

(Into headset)

Oh, hello. Yes sir. No, it'll open on schedule. This is a bad time---

Mick looks to Piggy, then stands up.

MICK (Cont.)

(To Piggy)

I'm going to take this is in the adjoining office.

Mick picks up the phone, walks to the closet, enters. The person on the phone is still reaming him out.

MICK (Cont.)

(Into headset)

No, I don't know what my problem is.

Bored, Piggy looks around the room...and sees a corner of a piece of red lingerie peeking out of a filing cabinet. She leans over to get a better look, as Mick pokes his head back into the room.

MICK (Cont.)

(To Piggy)

One more second---

She smiles as he goes back into the closet. Piggy quietly opens the cabinet, sees it's JAM PACKED with the pieces of the exact same lingerie she found in Kermit's couch.

Her eyes widen as we DISSOLVE BACK TO:

INT. BALLROOM - NIGHT.

We return to the previous scene.

ANGLE ON THE DANCE FLOOR as the music picks up a bit, Kermit and Miss Piggy dance faster.

MISS PIGGY

(To Kermit)

He knew that I would never leave your side unless I thought you were being unfaithful. And that's not all. I think he hired a double of you to trick them into thinking you badmouthed them---

KERMIT

Really? Why do you think that?

MISS PIGGY

After I found the lingerie---

DISSOLVE TO:

INT. MICK'S OFFICE - DAY.

Mick re-enters the room as Miss Piggy quickly stuffs the lingerie back into the cabinet and shoves it.

MICK

Sorry about that---

MISS PIGGY

NOTHING I DIDN'T FIND ANYTHING NO LINGERIE HERE.

MICK

Right. So, I've got a thing downtown but I'll try and swoop by the ball later---

With that, the Kermit Double pokes his head into Mick's office.

KERMIT DOUBLE

Hey Mick, is this a good time?

MICK

(Screaming)

GET OUT!

Mick leaps out of his chair, pushes the Kermit Double out of the room.

KERMIT DOUBLE

But, but---

MICK

I'm *WITH SOMEONE*.

He slams the door shut, looks to Miss Piggy. It's clear from the expression on her face that she's adding things up in her head. She looks to the cabinet, then to the door---back to the cabinet---
--

MICK (Cont.)

Where were we?

Miss Piggy tries to maintain her composure as she gets out of her chair and heads for the door.

MISS PIGGY

(Trying to maintain composure)

Actually, I have to go. Yes. Right now. Make sure, make sure, um, everything's ready at the ball. So, bye.

She opens the door, runs out.

DISSOLVE TO:

INT. BALLROOM - NIGHT.

Miss Piggy and Kermit resume their conversation. A look of grim determination falls over Kermit's face.

KERMIT

So Mick has the double pose as me, tells him to say bad things about my friends.

(A Beat)

We have to get the word out to the other Muppets, let them know Mick lied.

MISS PIGGY

Oh, Kermie...you've never been this *TAKE CHARGE*.

The music picks up, plays even faster. The dancers take their partners by both hands, begins spinning each other around (a la Leo and Kate in *TITANIC*). Miss Piggy makes Kermit follow suit.

MISS PIGGY (Cont.)

So, we'll finish this dance, make out and then warn the other Muppets.

KERMIT

(Firm)

No, you're going to warn the others---

POV - KERMIT

Kermit is taking charge again, and Piggy loves every second of it. She sighs, bites her lip and spins him faster.

KERMIT (Cont.)

---I'm going to have a talk with our friend Mick Wilkins.

POV - PIGGY

KERMIT (Cont.)

Oh, and that "making out" thing's not in the cards.

POV-KERMIT

Miss Piggy stares lovingly at the camera (Kermit) as the room blurs in the background. She's spinning at a dizzying speed.

MISS PIGGY

All the other Muppets are scattered across town, how am I going to---

POV-PIGGY

Kermit swings around the room, as his feet kick back behind him.

KERMIT

You'll find a way, I have faith in you. I have to find Mick.

POV-KERMIT

Miss Piggy continues to spin.

MISS PIGGY

But we don't know where he is---

With that, a **TOWN CRYER** comes over with a large white envelope.

TOWN CRYER

ARE YOU THE ONE THEY CALL KERMIT THE FROG?

Miss Piggy continues to spin Kermit...he can only talk to the Cryer once a rotation.

KERMIT

YES...I...AM...WHY?

TOWN CRYER

A message was sent to you via courier.

KERMIT
WHO...IS...IT...FROM?

TOWN CRYER
No idea sir. Anyway, I'm supposed to give you this.

The Cryer holds up the envelope. On the next rotation Kermit quickly grabs it.

POV-PIGGY

Still spinning, Kermit holds onto Piggy with one hand and opens the envelope with his mouth, takes out a piece of paper.

KERMIT
(Reading)
FROM THE DESK OF MICK WILKINS.

POV-KERMIT

Miss Piggy looks on in confusion.

MISS PIGGY
What does it say?

POV-PIGGY

KERMIT
It's directions to Mick's current whereabouts.
333 North Calloway Boulevard. I guess he wants to talk to me.

POV-KERMIT

MISS PIGGY
Don't go, Kermie. It's probably a trap---

POV-PIGGY

Kermit struggles to put the piece of paper back into the envelope, but he can only use one hand.

KERMIT
Don't worry about me, I'll be fine. You gather the Muppets and---

Kermit forgets his situation and uses both hands to put the piece of paper away. He lets go of Piggy and goes flying up into the air at massive speed.

KERMIT (Cont.)
---aieeeeeeeeeee!

Miss Piggy and the Cryer look upward as we hear class breaking above. Everyone in the party stops talking looks to see what's going on. All they notice is a Kermit-shaped hole in the skylight above.

MISS PIGGY
(Annoyed)

What? What's everyone gawking at?

Miss Piggy dashes out of the room.

EXT. GRAND BALLROOM - NIGHT.

Kermit flies out of the Grand Ballroom, his silhouette against an immense moon.

He loses momentum, falls to the ground, towards a taxi driving down the streets of LA.

INT. TAXI - NIGHT.

A cigar-chomping **TAXI DRIVER** whistles a song to himself, until a large THUD is heard from his roof.

TAXI DRIVER
(Startled)

What the---

An upside down Kermit looks into the cab from the windshield.

KERMIT
(Weakly)

Excuse me sir, can you please take me to 333 North Calloway?

A beat as the Taxi Driver thinks.

TAXI DRIVER
Uh. Sure. Okay.

EXT. MUPPET THEATER - NIGHT.

Miss Piggy runs towards the Muppet Theater.

RIZZO (Cont.)
Our first show is a disaster, we have to plan our next move, so what does our fearless leader do? He goes out on a date.

INT. MUPPET THEATER - NIGHT.

Rizzo, Clifford, Digit, Bobo, Valerie and Bean are pacing back and forth.

RIZZO (Cont.)

Man, if this isn't a dramatic plot development,
I'm going to be really P.O.'ed.

An out of breath and sweaty Miss Piggy barges in.

MISS PIGGY

(Struggling to regain breath)

Kermie---Kermie---needs---

BOBO

Great, another Groupie. I'll take care of her.

(To Miss Piggy)

Okay lady, the Muppets are very busy, so go back to
your rubber room and---

CLIFFORD

No, Bobo. That's Miss Piggy. She's one of us.

(To Miss Piggy)

Hey, Bacon Bits, how you been?

MISS PIGGY

CAN THE SMALL TALK. KERMIT NEEDS OUR HELP.

EXT. STREETS OF LA - NIGHT.

The taxi races down the streets of LA.

INT. TAXI - NIGHT.

Kermit changes out of his suit of armor in the backseat of the
cab as the Driver eyes him in the rearview mirror.

TAXI DRIVER

Excuse me, buddy. If you don't mind me asking,
weren't you on television?

KERMIT

Yes sir. Still am, actually.

TAXI DRIVER

Man I knew it! I love you, man! You're the best!
You're so funny!

KERMIT

Thank you.

TAXI DRIVER

Can you say it once? Please? Just once?

KERMIT

Uh, what?

TAXI DRIVER

You know, BUD...BUD...BUDWEISER. That cracks me up.

KERMIT

Thanks, but I think you have me confused me with---

TAXI DRIVER

Uh-huh. So what are you doin' going downtown at this hour?

KERMIT

Business.

TAXI DRIVER

Care to expand on that, man? What kind of business?

KERMIT

If you must know, I'm headed for a climatic showdown with an evil Hollywood agent who turned my friends against me.

TAXI DRIVER

Cool. Gonna be a fight to the finish? Big shoot-out, guns blazing?

KERMIT

No. Definitely not. I'm a frog of peace. I don't believe in using violence to solve problems.

TAXI DRIVER

I hear you, man. I'm a pacifist too. Hate violence. Despise it.

KERMIT

Besides, I don't even own a gun.

The Taxi Driver reaches to the passenger seat and picks up a huge revolver.

TAXI DRIVER

Want to buy one?

INT. MUPPET THEATER - NIGHT.

Miss Piggy has finished bringing the others up to date.

RIZZO

Kermit went to confront Mick by himself?

VALERIE

We have to go and help him---

MISS PIGGY

First we have to gather the other Muppets, and tell them the truth. Kermie said so...you should have seen it, he was so commanding, it made me all flush--

Piggy picks up a glass of water, throws it on her face.

CLIFFORD

There's no time to get everyone back, they're scattered throughout the city, and Kermit needs us now.

MISS PIGGY

We have to find a way to reach them.

Digit steps forward.

DIGIT

Ladies and Gentlemen...if I may offer my services.

EXT. OLLIEWOOD - NIGHT.

The taxi drives up to 333 North Calloway, which happens to be the home of---

---OLLIEWOOD, a mammoth theme park complex dedicated to one Ollie the Pink Elephant. It's about 99% done, as the massive pink rides (roller coasters, tunnel of love, etc.) are turned off but ready for action.

A huge banner declaring---

COMING IN TWO WEEKS:

OLLIEWOOD, AMERICA'S THIRD MOST FUN PLACE ON EARTH

---hangs from an imposing black steel fence. A giant mechanical Ollie waves at passersby. Kermit hops out of the cab, surveys the park, which takes up the entire block.

KERMIT

You're kidding me...he has his own theme park?
Sheesh.

Kermit approaches the fence as five **MUPPET DOBERMANS** leap at him from the other side.

DOBERMAN 1

Come on in, Frog!

DOBERMAN 2

We're waiting for you, Frog!

One of the Dobermans touches the fence, it shocks him. He yelps and jumps back.

Doberman 3 takes out a small pink walkie talkie---

DOBERMAN 3
(Into Walkie)

He's here. The eagle has landed, over.

Mick's voice comes through on the park loud speakers.

MICK (V.O.)
(Echoed throughout park)
KERMIT THE FROG...

Kermit shudders at the mention of his name.

MICK (V.O.)
(Echoed throughout park)
COME ON DOWN!

OllieWood jolts to life. The rides light up, begin moving, eerie carnival music blasts throughout the park.

The front door slides open. Kermit gulps and enters.

He walks past the Dobermans, as they sneer at him.

DOBERMAN 4
Be seeing you.

DOBERMAN 5
Real soon.

Kermit wanders about the park. Suddenly, small landing-lights on the ground illuminate giving Kermit a trail to follow, directly to Ollie's Funtime Castle, a large, imposing PINK CASTLE at the center of the park.

EXT. MUPPET THEATER ROOFTOP - A LITTLE LATER.

Rizzo, Clifford, Valerie, Bobo and Bean step away from Digit, as Piggy plugs an extension cord into his ear.

BOBO
Don't we need a permit for this?

DIGIT
You might want to shield your eyes.

Digit opens his mouth wide, points it upward into the pitch black sky.

He flips a switch behind his ear and FLASH a brilliant burst of light engulfs the area.

The other Muppets and Valerie are blown off the roof by the force, landing safely in a dumpster below.

Digit concentrates the energy into a single beam shooting out of his mouth. It projects...

INT. PHONE BOOTH - DAY.

Fozzie, clad in flannel and backwards hat, dials the phone. It rings---

VOICE ON PHONE

Welcome to the Monster Party line, where Monsters of all kinds can meet and chat! 5.99 a minute. What kind of monster are you?

FOZZIE BEAR

I'm a, uh, big scary one, with, with fangs and...

(A beat, defeated)

Listen, I'm not a monster, I'm a bear, but I saw your commercial and could really use some friends---

Fozzie is at loss for words when he sees an ENORMOUS PROJECTION OF KERMIT THE FROG'S FACE, smiling down happily at the city. He drops the phone.

FOZZIE BEAR (Cont.)

Oh my. Too much coffee.

EXT. OUTSIDE A DANCE CLUB - NIGHT.

THE ELECTRIC MAYHEM stands amidst a group of Goth kids waiting to get into a trendy club in downtown LA. Like the others on line, the band is clad in all black. They're also nearly the last ones on line.

DOCTOR TEETH

Come on, how exclusive can this club be? We're *The Electric Mayhem*. Animal---

Animal perks up.

DOCTOR TEETH (Cont.)

Do what you do best.

He nods, rips down the line barking and growling at everyone in front of his band.

ANIMAL

GO HOME! GO HOME! BYE BYE!

The line quickly disperses. The Electric Mayhem struts to the front when Zoot sees the Kermit-signal.

ZOOT

Uh-oh...Dude, I'm having one of those bad trips again...it's just like Woodstock all over again.

FLOYD

No, man...I see it too.

ZOOT

It's Hendrix, right?

FLOYD

Actually I think it's the Frog.

Zoot removes his glasses to get a better look.

ZOOT

Nah, it's Hendrix.

EXT. RICK'S - NIGHT.

A black turtleneck clad Rowlf is playing his piano outside for a bunch of male and female **MODELS**. Johnny Fiamma and Sal sing along with him.

Sam the Eagle (now sporting a hip leopard skin suit jacket and Stallone-size muscles) is sitting at one of the tables with the Swedish Chef and Scooter (also in flashy duds).

A **GROUPIE** approaches them.

GROUPIE

Excuse me, aren't you Sam the Eagle and Swedish Chef from MTV?

SAM THE EAGLE

(Stiff)

Word up. Dude.

(To Swedish Chef)

They want me to be on next season's *THE REAL WORLD*. That sounds dope. My man.

As a patron drops a five dollar bill in Rowlf's tip glass, he sees the Frog signal in the sky. So do Johnny, Sal, Sam and the Chef.

JOHNNY FIAMMA

The call! Sal, warm up the car.

They run off.

EXT. OUTER SPACE - NIGHT.

A Space Shuttle orbits the Earth. Two **ASTRONAUTS** are repairing a satellite when they see the frog-signal.

ASTRONAUT
Uh, mission control...

EXT. HOTEL POOLSIDE - NIGHT.

Lew Zealand is sitting pool side surrounded by **BEAUTIFUL WOMEN**.

BEAUTIFUL WOMAN 1
Throw the trout again, Lew!

As Lew throws his boomerangs fish, he sees the signal.

LEW ZEALAND
Oh my! Mr. The Frog!

In complete awe, Lew fails to catch the fish, which smacks a Beautiful Girl in the face.

EXT. HOLLYWOOD SIGN - NIGHT.

Beaker stands on the edge of *H* on the Hollywood sign, wearing a homemade jet pack. Bunsen is on the ground below holding a large butterfly net, talking to Beaker with a Megaphone.

BUNSEN
Okay, Beaker, just jump-and if the jet pack doesn't work, I'll catch you I promise!

Beaker leaps off. The jet pack does not work. He screams---

BUNSEN (Cont.)
Don't panic, I've got you!

The signal flashes-Bunsen is mesmerized.

BUNSEN (Cont.)
My word...what do you think that is?

Beaker SMASHES to the ground.

INT. OLLIEWOOD FUNTIME CASTLE ENTRANCE - NIGHT.

The door opens, Kermit steps out into the dimly lit first floor of the castle. It's a hall of mirrors.

Kermit looks at his reflection in one mirror, it WARPS his image into almost exactly the Kermit Double's dimensions. Three **NINJAS**, clad entirely in black, silently descend from the ceiling behind him.

KERMIT

(Yelling)

Mick?!? I came to talk.

The Ninjas spin him around, surround him.

KERMIT (Cont.)

(In Japanese, with subtitles)

If this is a bad time, I could come back later.

The Ninjas pounce on him, as he tries valiantly, but unsuccessfully, to fight them off.

INT. FUNTIME CASTLE TOP FLOOR - NIGHT.

The elevator door opens, the Ninjas push Kermit (now tied neck to toe in ropes) into the dimly top floor of the castle. It's a storage area, filled with Ollie merchandise.

The Ninjas carry him to the far end of the room, set him down on a crate. Suddenly, Mick speaks, but we can't quite make out where he is.

MICK (V.O.)

It's the Mick Wilkins show, with our very special guest star, Kermit the Frog!

NINJAS

(In unison, monotone)

Yaaaaaaaaay.

Mick steps out from the shadows, as he lights a cigar it illuminates his face.

MICK

I figured when Piggy saw your double she'd run and get you. Did she see the lingerie too? She did. Clever girl. But she's not as smart as you, is she? I bet you probably were already able to deduce that this whole ordeal was part of a sinister scheme to separate you from your precious Muppets.

KERMIT

Um. Okay.

MICK

I wasn't planning on revealing myself to you for quite some time, but---

KERMIT

(Interrupting, angry)

Well, it's all over, Wilkins...I know you duped my friends, and, and, now you're trespassing in Ollie's theme park, which I must admit is a terrific place for a showdown, but once he finds out he's going to-

MICK

I don't think Ollie'll mind, Kermit. But, maybe you should ask him.

Mick points behind him. Out of the darkness steps OLLIE THE PINK ELEPHANT. The Ninjas salute him, Kermit shudders in fear.

KERMIT

O-Ollie the P-Pink Elephant...

The ninjas rip off their black threads, revealing bright pink outfits.

OLLIE

(Evilly)

I can count to five...tee-hee...hee.

EXT. MUPPET THEATER ROOFTOP - NIGHT.

Digit keeps on projecting the image...Bean walks over to him.

BEAN

You can stop now, Digit.

Digit closes his mouth. The image fades from the sky.

DIGIT

I just hope it worked.

Bean and Digit walk to the edge of the rooftop. They see EVERY SINGLE MUPPET has congregated in the alley.

EXT. THEATER ALLEYWAY - NIGHT.

All the Muppets are chatting away, hugging their friends.

DOCTOR TEETH

So, what's the scoop? Why are we here?

FLOYD

Better be a good reason for this, man.

GONZO

Whole thing was probably a wild goose chase---

ANIMAL

GOOSE CHASE GOOSE CHASE HAHAAAAA....

Miss Piggy climbs up on the dumpster.

MISS PIGGY

Quiet, all of you...first of all, you must know that Kermit never said any of those nasty things about

us...Mick lied to us...and hired a duplicate of Kermit---

PEPE

How do you know, okay?

MISS PIGGY

It's a long story, but my point is...Kermie never wanted us to leave...and we can come back---

ZOOT

You're kidding---Mick lied to us?

JOHNNY FIAMMA

AND he made me lip-sync.

DOCTOR TEETH

He made us lame.

FOZZIE BEAR

He made me unfunny.

All the Muppets stare at Fozzie.

FOZZIE BEAR (Cont.)

-er.

PEPE

He made me perform my own stunts.

SAM THE EAGLE

He made me dope. I don't like being dope.

LEW ZEALAND

He made me exploit my boomerang fish.

GONZO

He made me rich and famous.

The Muppets turn to Gonzo.

GONZO (Cont.)

What? Bottom line is, Mick made us all stars! Okay, the whole "lying to us" thing, that's a check on the negative side, but on the positive, I'm wealthy! I'm powerful! I'm adored by women!

(A Beat)

I'm tolerated by women!

FOZZIE BEAR

Yes, me too. I have money and a, and a TV show all my own---

GONZO

You see?

FOZZIE BEAR

---but none of it means anything, for me anyway,
because I'm not doing it with you guys. We have fame,
we have money. But we don't have us.

The other Muppets bow their heads in shame.

FOZZIE BEAR (Cont.)

And I'd give it all up, all of it...if I could be back
here with my friends and just...be happy.

MISS PIGGY

Kermit went to 333 North Calloway to confront Mick...I
suggest we go there and help him.

(To Valerie)

You stay here, in case Kermit calls for help.

Valerie nods. The Muppets shout in agreement, except one.

GONZO

Do what you want...I'm not going. Maybe you want to
give up all this fame and fortune, but I'm not ready
to. Sorry.

The Muppets begin to disperse.

GONZO (Cont.)

I'm next in line to be BATMAN...they gave me a costume
and, and a car and everything---I can't give it up---
But good luck. Go get him. Rah. Rah.

Sam the Eagle marches right up to Gonzo.

SAM THE EAGLE

You are a disgrace to Americans everywhere.

(A Beat)

Dude.

Valerie goes back into the theater as the Muppets herd away,
running down the street, leaving Gonzo by himself.

INT. FUNTIME CASTLE - NIGHT.

Kermit is face to face with Ollie.

OLLIE

This has been a long time coming, Frog. Oh, are you
in for it! I've dreamt of this for years and years,
ever since we met---

KERMIT

I hate to burst your bubble, Ollie...but we never met.

MICK

You...you don't remember, do you? You *really* don't remember.

OLLIE

Think back, Kermit...think back to 1975...the beginning of *THE MUPPET SHOW*...you held open auditions. Think...think...think...

DISSOLVE TO:

INT. MUPPET THEATER BACKSTAGE - THIRTY YEARS AGO.

Kermit, wearing gold medallions, a Led Zeppelin T-shirt, frayed vest and bell-bottoms checks his clip board.

OLLIE (V.O.) (Cont.)

After months and months of try-outs, it was the day of the final cut...

KERMIT

Okay, first of all, I want to thank you all for auditioning...you were all really groovy, but there's only a limited number of spaces available.

Gonzo, in a purple polyester Pimp suit, appears nervous.

GONZO

Come on, daddy-o. The suspense is killing me. Am I cut or what?

Fozzie Bear, with a gigantic afro and wide collar shirt, walks over to Kermit.

FOZZIE BEAR

I know what you mean. I gave up a gig on *LAUGH-IN* for this show. Am I in?

KERMIT

Yes, Fozzie...you and Gonzo are in. Congratulations.

FOZZIE BEAR

Oh man, outta sight! I have to go call my mom!

GONZO

And I can get that lava lamp I've always wanted! Those things'll never go out of style!

Gonzo and Fozzie run off.

KERMIT

And now for the cuts...first of all, Ringo Starr---

RINGO STARR sits in the corner with his fingers crossed.

KERMIT (Cont.)

---you can sing and play the sticks, but we already have a drummer---

Kermit points to a hippie Animal, sitting in the corner, laughing at Ringo.

KERMIT (Cont.)

---so, you're out. Sorry.

RINGO STARR

This scene is beat.

Ringo Starr storms out, past Animal---

ANIMAL

LOSER...LOSER...HA HA HA HA HA HA.

KERMIT

One more cut. Uh, Oliver.

Ollie walks over to Kermit.

OLLIE

(Defensive)

I can count to five.

Gonzo and Fozzie run off. Ollie walks over to Kermit, slings

KERMIT

And that's really great. But we're looking for...for performers with---

A hippie Animal runs over, shouts in Ollie's ear.

ANIMAL

TALENT! TALENT!

KERMIT

Well, that's a little harsh, but...yes Animal... talent. But I'll write you a letter of recommendation, do whatever I can---

ANIMAL

OLLIE NO TALENT!

KERMIT

That's enough, Animal. I'm sorry, Oliver. I really am.

Ollie becomes enraged, gets right in Kermit's face.

OLLIE
(Enraged)
Sorry? Sorry, Mr. Frog? I don't think you know the
meaning of the word-but you'll learn...oh yes, you
will learn---

Animal pulls Ollie away, towards the door.

OLLIE (Cont.)
Justice is coming, Kermit! If it's the last thing I
ever do---

Animal opens the door, tosses Ollie out, slams it shut.

OLLIE (Cont.)
(Through Door)
You haven't heard the last of me!

DISSOLVE TO:

INT. FUNTIME CASTLE TOP FLOOR - NIGHT.

Ollie continues his story.

OLLIE
I was devastated. I tried to find other jobs in the
entertainment industry, but after being black-balled
by the Muppets my heart wasn't in it.

DISSOLVE TO:

INT. SLEAZY BAR - NIGHT.

We TRACK along the bar, past various **DOWNTRODDEN MEN** and **WOMEN**,
crying in their beers, mumbling to themselves.

OLLIE (V.O.) (Cont.)
I was a elephant destroyed.

We finally stop on Ollie, who's drinking a beer and weeping the
loudest. He finishes his drink, looks to the Downtrodden Man
next to him, who's half-asleep on the bar.

Ollie casually dips his trunk into the mug of said Man, begins
SLURPING UP his beer. The man awakes.

DOWNTRODDEN MAN
HEY!

OLLIE
(Defensive)
What? What?

EXT. OUTSIDE OF AN ELECTRONICS SHOP - DAY.

Ollie stands in LA clutching a sandwich board that says *WILL COUNT TO FIVE FOR MONEY*. Passersby try to ignore him. *THE MUPPET SHOW* plays on a row of televisions behind him.

OLLIE (V.O.)
For nearly twenty years I did whatever I could to get by...

OLLIE
COUNT TO FIVE for money, I'll COUNT TO FIVE FOR MONEY...you people have no idea what you're missing!

EXT. STREETS OF LA - NIGHT.

A filthy and drunken Ollie wanders through the rain soaked streets, mumbling to himself and wearing a ragged raincoat and fedora.

OLLIE
(To Passerby)
But I can count to five! Doesn't that mean anything to you people?

He looks up, and sees a billboard for *THE MUPPET SHOW* ("Now in it's 20th Straight Year!"). Kermit's happy face smiles down at him.

OLLIE (Cont.)
(Yelling to Billboard)
Why have you forsaken me!?

A bus drives by, sporting another *MUPPET SHOW* billboard. It plows through a puddle, dousing Ollie in dirty water.

EXT. ALLEY WAY - NIGHT.

Ollie lays in the alley way. Behind him is an ad for *THE MUPPET SHOW*. He tosses and turns, tries to sleep on the cold hard cement. A **SHADOWY FIGURE** stands over him.

OLLIE (Cont.)
And then, in my darkest hour, he came back into my life---

Ollie looks up to see Mick Wilkins standing over him. Impressively backlit, he smiles at the Elephant.

MICK
Ollie? Is that you?

DISSOLVE TO:

INT. MICK'S BALLROOM - NIGHT.

OLLIE

It was my old college fraternity brother Mick Wilkins--

Ollie holds up a picture of him and Mick from their college days. Both have fraternity sweaters on.

OLLIE (Cont.)

---together we devised a plan that would allow me to enact revenge on the frog that ruined my life!

MICK

And at the same time make me a truckload of dough.

OLLIE

Getting my own show, wooing Gonzo away, convincing the Pig that you were unfaithful, hiring a double to trick your friends, hi-jacking that 747---

MICK

In hindsight, maybe the hi-jacking was a bit frivolous to the plan.

OLLIE

Regardless, we have destroyed everything you have.

KERMIT

Well, I am impressed, I really am. All this trouble just to get back at me. And you almost got away with it, except for one minor detail...you see, during the flashbacks, I was able to slip my arms out of these ropes and free myself!

Kermit springs up, the ropes fall to his feet.

Ollie lunges for him, he leaps on top of Ollie's head, over Mick, and towards the elevator...the Ninjas run after him, but they're too late. The doors open, he enters and quickly presses a button.

The doors close just as the Ninjas reach them.

MICK

(Into walkie-talkie)

The eagle has flown the coop, over.

KERMIT DOUBLE (Over Walkie)

What?

MICK

(Into Walkie)

The eagle has---

(Frustrated)
Kermit escaped, he's heading your way.
(To Ollie)
This is far from over.

EXT. OLLIEWOOD MAIN GATE - NIGHT.

A taxi pulls up outside of OllieWood. The Muppets pile out like clowns out of a mini-car.

Fozzie pays the Taxi Driver (the same one who drove Kermit).

TAXI DRIVER
Joint sure is popular tonight...who lives here, old Macdonald?

FOZZIE BEAR
AH! WOCKA-WOCKA!

The taxi pulls away.

FOZZIE BEAR (Cont.)
(Loudly)
Joint sure is popular tonight! Who lives here, old Macdonald? Huh? Huh?

The Muppets look at Fozzie in confusion/annoyance.

BEAN
Oh boy! I didn't know we were going to OllieWood!

CLIFFORD
Fan of Ollie, are you?

BEAN
Am I?!? Man, I've heard about his place...it's got roller coasters, and, and, water slides, and most importantly, according to Ollie, a gift shop crammed with modestly priced knickknacks that my parents would buy for me if they really cared!

Pepe sticks his head through the fence.

PEPE
I don't see Kermit---

The Dobermans rush at Pepe on the other side of the fence. Pepe leaps back, horrified.

PEPE (Cont.)
AY DE MI. If I wore pants I'd have to change them.

Johnny Fiamma walks to the fence, the dogs bark and growl at him. One touches the fence and gets shocked again.

JOHNNY FIAMMA

You barking at me?

The dogs tilt their heads in confusion.

JOHNNY FIAMMA (Cont.)

You barking at me? I'm the only one here.

MISS PIGGY

We have to get in there. Rowlf, can't you talk to the Dobermans, get them to open the gate?

ROWLF

They're speaking a local dialect I'm not familiar with. Besides, the fence is electrocuted.

CLIFFORD

~~I can see the fuse box---~~

The Muppets look. Sure enough, there's a large fuse box on the side of the house. It's labeled MAIN POWER.

RIZZO

Okay, but so what? It's out of reach.

Lew Zealand steps forward, pulls back his jacket revealing a collection of fishes and other sea life secured to his chest.

LEW ZEALAND

Nothing is out of my reach.

Lew tosses a massive attack of fish, he throws twenty-fish through the fence, headed right towards the fuse box.

A few fish hit the fence and are instantly fried, but most smack into the box, knocking it off.

With a small explosion, the power goes out throughout the park.

LEW ZEALAND

Always remember...with great power comes great responsibility.

INT. FUNTIME CASTLE BOTTOM FLOOR - NIGHT.

The elevator doors open, halfway as the power goes out. Kermit is able to squeeze through the small opening, ventures through the House of Mirrors. The lack of light and serious warping of Kermit's image (fat Kermits, skinny Kermits, lil' Kermits, big Kermits) makes for a creepy scene.

Kermit sees a pink *EXIT* sign a little bit away, he tries to make his way through the maze.

A door marked *STAIRWELL* creaks open, someone BIG enters the room. The mirrors shake with every one of it's footsteps, as it heads towards Kermit.

KERMIT

Hello?

A little creeped out, Kermit runs for the exit, but instead SLAMS into a mirror and falls over.

INT. OLLIEWOOD MAIN GATE - NIGHT.

Fozzie picks up the fish that hit the fence, now fried a nice golden brown.

FOZZIE BEAR

Anyone for fish sticks?

Beaker touches the fence. It's off.

FLOYD

Okay, it's clear. Animal, Sam, open the gate!

Animal grabs one side of the main gate, Sam the other. The Dobermans stand on the other side.

DOBERMAN 1

Yeah, come on in!

DOBERMAN 2

We'll be waiting!

PEPE

You think we're afraid of you? Bring it on, Rover!

The Muppets gather in a large herd, they're ready to rumble.

The Dobermans sneer and growl, they too are ready...the whole scene resembles a stand-off from *WEST SIDE STORY*.

MISS PIGGY

Now!

Animal and Sam rip open the main gate as the Zoot blasts a trumpet...Muppets charge the Dobermans, with Fozzie and Piggy lead...

FOZZIE BEAR

FOR FROG AND COUNTRY!

As the two groups rush at each other, we CUT AWAY TO:

INT. FUNTIME CASTLE BOTTOM FLOOR - NIGHT.

Kermit maneuvers through the house of mirrors. He hears the hubbub outside, finally makes his way toward the exit...it's padlocked and chained shut. He pulls on the chain, it won't budge.

He steps back, in front of a large, distorting mirror, which warps him to nearly eight feet tall...

KERMIT

Great...no windows, the door is locked---

...unbeknownst to our hero, the "image" in the warping mirror turns toward Kermit and reaches for him...it's actually the Kermit Double, who grabs Kermit and lifts him high into the air.

KERMIT DOUBLE

I GOT HIM! I GOT HIM!

A door marked *STAIRCASE* opens, as a sweaty and exhausted Mick, Ollie and Ninjas enter the room.

KERMIT DOUBLE

What do you so long?

Ollie takes Kermit from the Double, wraps him up in his massive trunk.

MICK

Power's out. Had to use the stairs.

OLLIE

And I'm a freakin' elephant. Cut me some slack.

(To Kermit)

Thought you could escape, did you? Well---

Suddenly, the ground starts shaking. The mirrors tremble.

OLLIE (Cont.)

What is that?

We hear a thunderous roar coming towards us. The ground quakes even more. Some of the mirrors are dislodged from their foundation, either fall to the ground and/or shatter.

KERMIT DOUBLE

Its' coming from outside.

EXT. OLLIEWOOD - NIGHT.

Mick, Ollie (still clutching Kermit), the Double and the Ninjas run outside. The noise/ground trembling approaches rapidly.

MICK

Sounds like a stampede.

The Dobermans rush at top speed towards the group, afraid for their life.

OLLIE

Something's spooking the Dobermans.

DOBERMAN 1

THERE'S JUST TOO MANY OF THEM!

DOBERMAN 2

SAVE YOURSELF! RUN FOR YOUR LIVES!

The Dobermans run behind Ollie for protection.

OLLIE

What? What are you so afraid of?

Ollie turns to see the Muppets herding toward them main at full speed. The stampede kicks up a whirlwind of dust, as FAR TOO MANY MUPPETS (possibly even more than we remember being at the main gate) head our way.

OLLIE (Cont.)

Uh oh.

The Muppets overshoot their stampede a bit, run right by Ollie and company and keep going. Rizzo stops, takes a look---

RIZZO

Uh, guys. Over here.

The Muppets reverse their stampede, head backwards toward their target. Bean notices Ollie in the corner. He tugs at Digit's arm.

BEAN

Hey, there's Ollie! Think it's a bad time to ask for an autograph?

OLLIE

(To Double)

Take Kermit inside. We'll handle this.

He hands a wriggling Kermit to the Double, who re-enters the House of Mirrors.

DOBERMAN 3

We will?

The stampede stops, as Zoot looks at Ollie, then looks to Floyd, quite scared.

FLOYD

It's okay, Zoot. I see the giant pink elephant too.

Zoot sighs, relieved.

Miss Piggy steps forward, towards Mick and Ollie.

MISS PIGGY

It's over, Wilkins. Give us the Frog and nobody gets hurt.

OLLIE

Mick---

Mick blows a whistle, as about **TWENTY MORE PINK NINJAS** leap out from various sections of the park, attack the Muppets.

A Ninja runs at Fozzie, Statler and Waldorf.

FOZZIE BEAR

Behind me, guys---

The Ninja reaches behind him and pulls out a large sword. Fozzie reaches behind him and pulls out a rubber chicken.

INT. FUNTIME CASTLE HOUSE OF MIRRORS - NIGHT.

Kermit wriggles free from the Double's grasp, heads off into the maze of mirrors.

KERMIT DOUBLE

Hey, come back here. I'm going to get in trouble---

The Double passes by a reflection that that makes him skinny. He giggles to himself, raises his arm and watches the image do the same.

Next, he passes a mirror that makes him fat. He jumps up and down, watches the image do the same.

KERMIT DOUBLE (Cont.)

(Giggling)

It's me, but I'm fat.

Next he passes by where one of the mirrors fell from the trembling. The actual Kermit passes by, the Double thinks it's a reflection - Kermit thinks he's caught, but the Double simply raises his arm---

---thinking fast, Kermit does the same. The Double giggles.

KERMIT DOUBLE (Cont.)

It's me. But I'm little.

The Double jumps up and down, Kermit does the same.

The Double laughs more, claps. Kermit claps. And then sighs, annoyed. The Double sighs, annoyed.

EXT. OLLIEWOOD - NIGHT.

A Ninja somersaults towards Pepe, whips out numchucks. An unimpressed Pepe pokes at his leg..

PEPE

Come on, little man, bring it on!

The Ninja puts his numchuck away, lifts his leg over Pepe, and sends it plummeting down on top of the prawn, stepping on him.

The Ninja laughs to himself, until Pepe flings him through the air, pushing his foot off and sending him into the air, crashing into a prize booth.

Fozzie's ninja is about to strike him when---

STATLER

Hey hooligan---

The Second Ninja looks up and is face to face with Statler and Waldorf, with their fists raised.

WALDORF

You're the disease and we're the cure, punk.

They deliver a PUNCH to the Ninja's face. He falls over, unconscious.

STATLER

(To Fozzie)

Well, what are you waiting for, go save the Frog!

Fozzie salutes them, runs into the Funtime Castle.

INT. HOUSE OF MIRRORS - NIGHT.

The Double spins roughly five plates on sticks while clutching sparklers. Kermit does the same as Fozzie runs in.

FOZZIE BEAR

Kermit? Where are you, Kermit?

Kermit breaks the whole "reflection" routine and---

KERMIT

OVER HERE!

Fozzie runs over, as the Kermit Double looks at Kermit in confusion.

KERMIT DOUBLE

Wait a minute, I didn't say "OVER HERE!"

Kermit makes a run for it, but the Double grabs him just as Fozzie approaches.

KERMIT

Fozzie, thank Goodness, quick---

FOZZIE BEAR

Oh no. Oh no no no. Which one is the real Kermit?

KERMIT and KERMIT DOUBLE

WHAT?

EXT. OLLIEWOOD - NIGHT.

Miss Piggy storms towards Ollie and Mick, as about ten Ninjas try and stand in her way. A lightning flash succession of punches, karate chops and kicks falls them easily, she doesn't take her eyes off of Mick and Ollie the entire time.

As the other Muppets make short work of the remaining Ninjas, the Dobermans look to each other.

DOBERMAN 4

Our side's losing.

DOBERMAN 5

Let's switch sides.

They join in the Muppet's side.

Animal sees a **FEMALE NINJA** near a **TUNNEL OF LOVE**.

ANIMAL

WOMAN! WOMAN!

He chases her into the Tunnel, turns on the ride. It sparks a bit, jolts to life.

INT. FUNTIME CASTLE HOUSE OF MIRRORS - NIGHT.

The Stand-Off continues, as Fozzie looks at the two Kermits in confusion.

FOZZIE BEAR

Oh, how am I going to figure this one out?

KERMIT

You can't be serious! He's five times my size!

KERMIT DOUBLE

Furry the Bear, you know it's me, don't you? Come on, I'm your old pal---uh-uh---

KERMIT

Kermit.

KERMIT DOUBLE

Yeah, right...Kermit the---the---

KERMIT

The FROG! KERMIT THE FROG!

KERMIT DOUBLE

Yeah, what he said! Come on, we're friends, you know me! I love when you, uh, when you---

FOZZIE BEAR

Tell jokes? You love when I tell jokes?

KERMIT DOUBLE

Uh, right! Do I!

FOZZIE BEAR

Because I have a new one, and actually, it involves you---

KERMIT DOUBLE

Great, why don't you tell it!

FOZZIE BEAR

Okay, okay. If Kermit the Frog and Miss Piggy ever had a baby, what would it be?

KERMIT DOUBLE

What? What would it be?

FOZZIE BEAR

A ham-phibian. Get it? A HAM-PHIBIAN? WOCKA-WOCKA!

Kermit is disgusted, but the Kermit Double laughs hysterically.

KERMIT DOUBLE

(Laughing)

Ham-phibian! That's classic! Wocka wocka indeed!

Fozzie thinks for a second, looks to Kermit, who's shaking his head, and then to the Double, who's still laughing.

FOZZIE BEAR

(Pointing to Double)
You're the fake!

Fozzie whips out a bottle of seltzer and sprays it at the Double's head. Kermit takes the opportunity to walk away from the Double and over to Fozzie.

The force of the water spins the Double's head around 180 degrees. He stumbles about, unable to see out of the eye holes.

FOZZIE BEAR (Cont.)
(Off rotating head)

Ew.

Fozzie turns to Kermit, grabs him by the head.

FOZZIE BEAR (Cont.)
Can your head spin around like that?

Kermit pushes Fozzie away gently.

KERMIT

NO.

EXT. OLLIEWOOD - NIGHT.

Kermit and Fozzie exit the castle, to see Mick and Ollie completely surrounded by the Muppets.

MISS PIGGY
We're out, Wilkins. We're going back to *THE MUPPET SHOW* and putting this ugliness behind us---

SAM THE EAGLE
And you, my man, are going to jail, for fraud and criminal---

Ollie whips out two guns, wave them at various Muppets, who jump back.

MICK
What are you doing?

OLLIE
We're not going without a fight!

He hands a gun to Mick, who waves it at the Muppets somewhat half-assed.

FOZZIE BEAR
Are you kidding?

OLLIE

Do you see me waving a banana cream pie around? Is there a fart cushion in sight? No, we're not kidding. If we're going down, we're taking as many of you as we can.

(Aiming gun at Kermit)
Starting with you.

He whips the gun towards Kermit, as the other Muppets run to cover him.

A grappling hook shoots through the air, past Kermit and into the wall behind Ollie. There's a steel cable attached...

...which is used by the Great Gonzo, in a customized black rubber *BATMAN* outfit as he swings past the Muppets and lands directly in front of Ollie and Mick.

OLLIE
W-What are you?

GONZO
~~I'm the Great Gonzo...defender of all that is just and~~
~~right...avenger of evil...but first and foremost, I AM~~
A MUPPET.

Gonzo whips a batarang at Mick, disarming him.

GONZO (Cont.)
And you're fired.

CLIFFORD
Pretty impressive.

RIZZO
I don't know...he really doesn't have the chin for
BATMAN.

Ollie aims his gun at Gonzo.

Gonzo takes a plunger gun out of his belt and aims it at Ollie.

Mick picks up his gun and aims it at Gonzo.

Fozzie aims his bottle of seltzer at Mick.

The Kermit Double, adjusting his head and stumbling out of the Castle, takes out a gun and aims it at Fozzie.

GONZO
Looks like we got ourselves a stand-off.

OLLIE
Yeah, except WE have real firearms and you've got a bottle of seltzer and a prop gun.

MICK

Drop them!

Gonzo and Fozzie comply.

FOZZIE BEAR

Uh, I think we're pushing a PG-13 rating here.

Ollie uses his trunk to grab an unsuspecting Bean, holds the gun to him.

OLLIE

And just to be sure none of you try to be heroes, we're taking a hostage.

KERMIT

NO!

BEAN

Quick! Quick, somebody take a picture of Ollie and me! Sir, I am your biggest fan!

OLLIE

(Flattered)

Really? Thank you.

An internal light bulb goes off in Gonzo's head.

GONZO

Say, rabbit, why don't you ask Ollie for an autograph?

BEAN

COULD I?

MICK

Really no time, Ollie.

OLLIE

THERE'S ALWAYS TIME FOR MY FANS, WILKINS.
Does anyone have a pen?

Johnny Fiamma takes a pen out of his jacket pocket.

JOHNNY FIAMMA

Yeah, I got---

Gonzo steps on Johnny's foot.

JOHNNY FIAMMA

HEY!

Gonzo presents his gold pen.

GONZO

I do. Here, you can use my VERY SPECIAL GOLD PEN.

He looks to Kermit, who smiles. Ollie grabs the pen from his hand. Bean takes out a piece of paper.

BEAN

Could you make it out to *Bean Bunny*, from *your best pal*, Ollie. We won't mention the whole kidnapping thing.

Ollie attempts to write, but no ink comes out.

OLLIE

It doesn't work.

GONZO

Sure it does, you just have to squeeze the tip.

OLLIE

Squeeze the---? Like this?

Ollie does, as a dart shoots out, into his stomach.

OLLIE (Cont.)

(Dazed)

Oh come on now.

He drops Bean, drops the gun, and then topples over. Mick tries to catch him, but winds up being pinned under him as he falls to the ground.

MICK

Help...a little help here.

The Muppets run over and hug Kermit.

The Kermit Double helps Mick out from under Ollie. Mick gets up, as the Double, with great effort, picks up Ollie's body.

Animal and the Female Ninja (mask now off, revealing a BEAUTIFUL WOMAN) exit the *TUNNEL OF LOVE* hand in hand and very much in love.

ANIMAL

(Calmly)

Woman...woman.

Police cars and news vans arrive on the scene as Mick and the Kermit Double scurry away with Ollie.

KERMIT

Hey gang, shouldn't we go after them?

FLOYD

Let those losers go. We have more important things to worry about.

FOZZIE BEAR

Like next week's show!

The Muppets cheer as Sam the Eagle ("hip" outfit gone, now wearing an American flag tie) puts his hands on Kermit's shoulders.

SAM THE EAGLE

Besides, there's always the sequel.

The Muppets rejoice as Police Officers enter the premises.

CUT TO STATIC.

INT. MUPPET THEATER - NIGHT.

Screen Reads: **ONE WEEK LATER.**

ON VIDEO TAPE

We track through the sold-out theater and onto the main stage as the audience cheers.

FOZZIE BEAR (V.O.)

Back by popular demand, from the Muppet Theater in bee-ute-iful downtown Los Angeles, it's *THE MUPPET SHOW* starring the Muppets!

A graphic POPS ON SCREEN: *THE MUPPET SHOW*.

INT. MAIN STAGE - NIGHT.

Statler and Waldorf have returned to the balcony.

STATLER

Aren't you excited? It's almost the start of the show.

WALDORF

More importantly, it's almost the end of the movie!

The old-timers laugh.

INT. BACKSTAGE - NIGHT.

Absolute mayhem again. All the Muppets are getting ready to go on, as Kermit tries to remain in control. Valerie follows him around.

VALERIE

Well, I guess things have returned to normal.

KERMIT

Looks like it, yes.

The Flaming Muppet runs by, screaming on fire.

KERMIT (Cont.)

Oh, I've missed him. Bean, Digit, Fozzie's almost done with his set, you're on next.

Bean and Digit approach him.

DIGIT

Kermit, are you sure you need us? You have all the original Muppets back, and---

KERMIT

Guys, you came through when I really needed you. For better or for worse, you're Muppets now.

~~Kermit looks to the other side, where the five Dobermans stare at him, happily.~~

KERMIT (Cont.)

More or less.

Valerie happily displays new pie charts to Kermit.

VALERIE

We just got our research back...ever since the publicity from the Muppets' skirmish with Ollie and his goons, Muppet-mania has reached an all-time high...looks like America really loves the "Muppets are a family" bull---sentiment.

KERMIT

Good. Good, that's good.

Kermit hustles away from Valerie as Fozzie finishes his set to thunderous applause. He runs backstage as Digit and Bean run out.

KERMIT (Cont.)

The Electric Mayhem is on next. If Animal can tear himself away---

We see Animal sitting on the lap of the Female Ninja. She strokes his fur. He's in heaven and oh so very calm.

KERMIT (Cont.)

Followed by our guest star, if he's ready.

Pierce Brosnan walks out of dressing room, holding a script.

PIERCE BROSINAN

Right here, but...while I'm quite honored that I was finally asked to be the very special guest star, I must ask you...is diving into a vat of clam chowder 100% safe?

KERMIT

Of course, Pierce...we're professionals.

Gonzo slings his arm around Pierce.

GONZO

I'll show you the ropes, kid.

PIERCE BROSINAN

Gonzo, hello. Say, I read in the *Hollywood Reporter* that you gave up being James Bond.

GONZO

They were being kind. I was replaced.

PIERCE BROSINAN

By who?

CUT TO:

INT. CASINO - NIGHT.

An **EVIL ARCH VILLIAN** talks to the new James Bond (who has his back to the camera).

EVIL ARCH VILLIAN

Oh yes, I have you now, Mr. Bond. You will die.

The camera swings around to reveal Old Guy in a tuxedo.

OLD GUY

What?

EVIL ARCH VILLIAN

I HAVE YOU NOW. YOU WILL DIE.

OLD GUY

Listen, you're going to have to talk into the good ear.

INT. MUPPET THEATER - NIGHT.

Kermit sits back and watches the mayhem going on backstage. He sees his friends running around, bumping into walls, blowing things up, getting into minor quibbles, and he smiles.

KERMIT
(To Himself)
My family is home.

Miss Piggy, in a robe with her hair in curlers, approaches Kermit.

MISS PIGGY
Kermie---

KERMIT
Yes, Piggy?

MISS PIGGY
I don't want to worry you, but Ollie and Mick Wilkins are still at large...aren't you afraid they might try something?

KERMIT
They're probably long gone by now, Piggy...I think the Muppets have seen the last of Ollie the Pink Elephant.

EXT. STREETS OF LA - NIGHT.

A Taxi Cab races through the streets.

TAXI DRIVER (V.O.)
You wanted to go to the airport, right? Looks like I'm going to miss *THE MUPPET SHOW*---they're back on the air, you know--

INT. TAXI - NIGHT.

The Taxi Driver chats away with his passengers, Ollie, the Kermit Double and Mick Wilkins (in long trench coats, sunglasses and fedoras to disguise their identity) all crammed in the backseat.

MICK
Yes. We know.

CAB DRIVER
Guess we don't have to see any more of that Ollie---what did he always say? "I can count to five, I can count to five..." From what I hear he went Fruit Loops and attacked the Muppets or something. Guess if the cops find him he can count on five to ten, am right or am I right?

OLLIE
Can we not talk about this, please?

TAXI DRIVER

Sure. Whatever.

(To Himself)

Freaks.

EXT. OLLIEWOOD - NIGHT.

The Taxi passes by OllieWood, which is in the process of being dismantled. A huge banner hangs overhead, declaring *COMING IN TWO WEEKS: ANOTHER GREAT STARBUCKS!*

OLLIE (V.O.)

We had to drive by that, didn't we? Like there wasn't enough salt in the wounds.

INT. TAXI - NIGHT.

Ollie turns to Mick and the Double.

OLLIE (Cont.)

But, I'm once we make it to New York, we can begin Plan B.

MICK

Ah yes. Plan B. Where I tell you to look one way and then run the other. We're finished, Ollie. I lost my job, I'm wanted by the police---

KERMIT DOUBLE

Yeah! Me too!

OLLIE

(To Double)

You can take off the costume whenever you want.

(To Mick)

Check it out---

Ollie takes out detailed blue prints and presents them to Mick.

OLLIE (Cont.)

Plan B. Huh? Huh? If we can get our hands on a laser, and some, and some spackle---

Mick looks at Ollie in disbelief.

EXT. STREETS OF LA - NIGHT.

The taxi steaks down the streets...

OLLIE (V.O.) (Cont.)

What? What? Mick, aren't you the one who was always saying "This is far from over"? Hmm?

...we PAN UP from the taxi up to an immense billboard ad for *THE MUPPET SHOW* with EVERY SINGLE MUPPET smiling happily over LA, proudly declaring---

THE MUPPETS...WE'RE BACK!

MICK (V.O.)

I was, Ollie. I most certainly was, and I'm telling you, in no uncertain terms, IT...IS...OVER.

FADE TO BLACK

THE END

